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OCULUS

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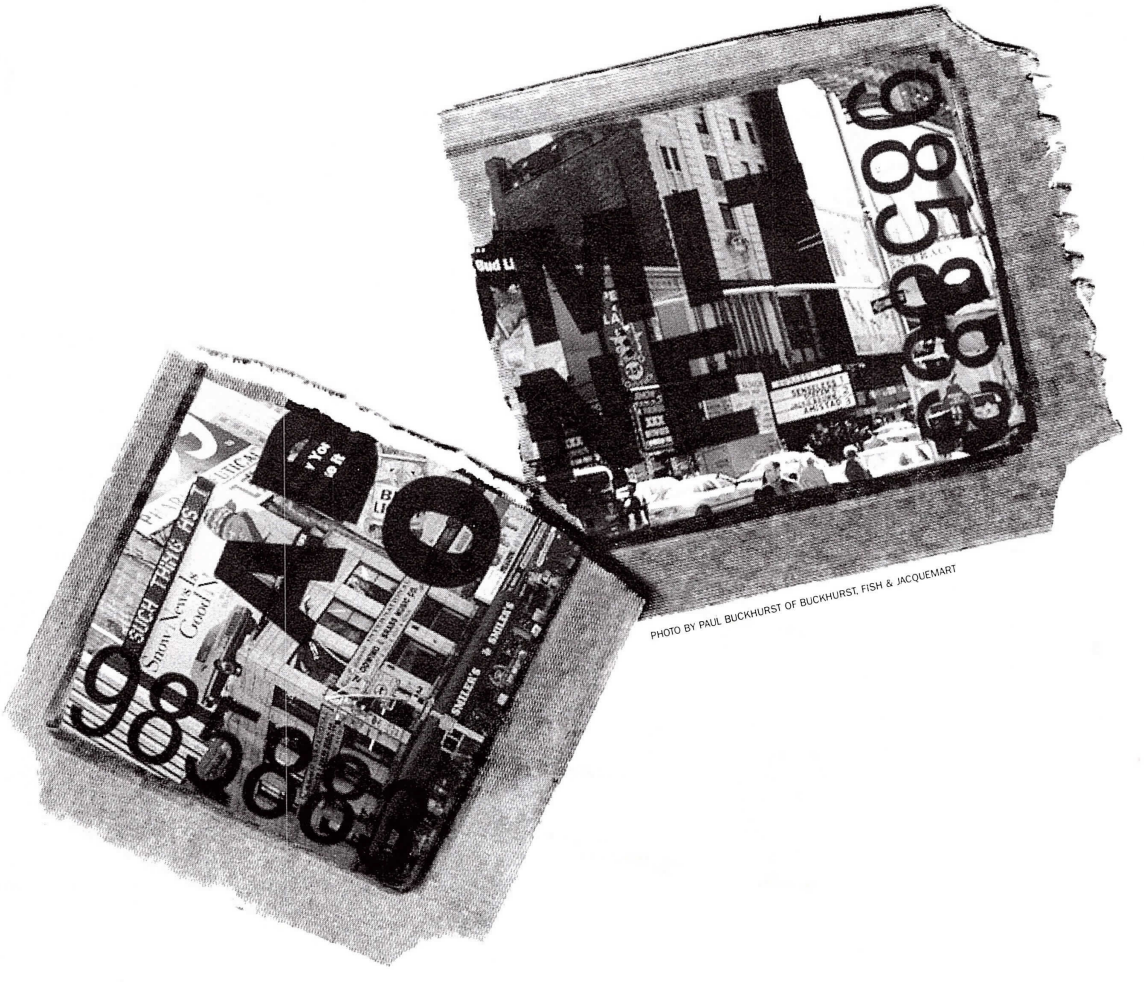

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Zoning as Patron?

The Theater Subdistrict Rezoning Proposal

Volume 60, Number 10, June 1998

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THE CHAPTER'S POSITION ON THE THEATER SUBDISTRICT REZONING PROPOSAL

On May 6, 1998, Edward I. Mills, FAIA, delivered the following testimony at a public hearing of the New York City Planning Commission on behalf of the Chapter: **The New York Chapter of the American Institute of Architects, representing 2,500 architects, professional affiliates, and public members, has studied the proposed Special Midtown District Theater Subdistrict Text, and cannot support its passage in this form.**

There is one major element of the proposal that we welcome and urge the commission to keep: the improved urban design controls for the Eighth Avenue corridor. The west side of Eighth Avenue should not be up-zoned to 14.4 FAR, however, as that will encourage the development of commercial buildings in an area that should be residential. We recommend keeping the current maximum increase in FAR from 10 to 12 on the west side of the street as the inclusionary housing bonus now provides, and we are willing to engage in a dialogue with commissioners and staff about how the Eighth Avenue urban design controls might be fine-tuned to better facilitate the transition to the Clinton neighborhood.

Regarding the larger proposal, as we deliberated, our principal questions were:

• Is this a good use of zoning? • Will it work?

We appreciate that the goals of this proposal are to facilitate the production of new theaters and to preserve legitimate theater use – goals that we support. However, there are provisions in the proposal that we believe will not achieve the stated goals and that create precedents of real concern. Perhaps the most troubling aspect of the proposal is that it would establish a very large area in which air rights might be transferred, creating a loosely defined relationship between donor and receiving site. This is counter to a fundamental principle we hold dear: the transfer of air rights from one site to another is based on a nexus where the benefits and the harms have a well-defined relationship, such as in the Grand Central terminal subdistrict. We do not agree that the existence of the theater subdistrict, as defined in the Zoning Resolution, provides a sufficient planning rationale for this broad area-wide transfer of air rights. We suggest that the commission consider a way of delineating a smaller area for the proposed transfer, and examine ways of strengthening the underlying planning rationale of the proposal.

We believe that expanding the area for transfer as proposed will set a bad precedent for preferential treatment of a certain class of owners. It would allow other property owners, such as religious organizations, to claim they are similarly burdened and deserve special treatment through the ability to transfer air rights over a broader area. In addition, such precedent could

(continued on page 11)

ON THE DRAWING BOARDS

Nina Rappaport reports on recent projects by New York architects in the newspapers: Rafael Viñoly's Philadelphia Performing Arts Center, HOK's Mets Stadium, Beyer Blinder Belle's new Rockefeller Center storefronts, as well as Gensler's work for Christie's there, RKT&B's Malsin Room at City Center, the Liebman Melting Partnership's new offices for *The Nation*, James Bodnar's addition to the Drawing Center, Anderson Associates' restoration of the Alhambra apartments, Thanhauser & Esterson's Impath Laboratories, and the Spector Group's London headquarters for Computer Associates. 4

IN THE STREETSCAPE

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Wayne Berg presents the design for Pratt Institute's Stabile Hall to the Pratt community. 7

AN EYE ON THE ISSUE: THE THEATER DISTRICT REZONING PROPOSAL

The controversial proposal before the City Council now increases Midtown density, contains new setback and massing guidelines, imposes use regulations on landmarked theaters, and allows transfer development rights over a 25-block area to fund the theater. In short, it touches on almost every issue of zoning, preservation, and design today.

The AIA New York Chapter's position on the issue presented to the City Planning Commission appears in the frontispiece. 2

Theater advocates square off against Clinton residents at the Manhattan Borough President's hearing on the proposal at the City Hall annex. 8

Professionals from the City Planning Department, Historic District Council, Broadway Initiative, and the most directly affected Community Board debate the proposal at a panel sponsored by the Municipal Art Society and the Women's City Club at the Urban Center. 9

New York architects Françoise Bollack, Giorgio Cavaglieri, Bruce Fowle, Alexander Gorlin, Hugh Hardy, and David Piscuskas comment on the proposal "Off the Cuff." 12

IN NEW YORK NOW

At the first of a series of panel discussions on the landmarks of New York, Denise Scott Brown, Douglas Durst, Paul Goldberger, Hugh Hardy, Peggy King Jorde, Richard Meier, and John Zuccotti discuss changes in the types of buildings being landmarked today. 14

At the second landmarks panel, Barbaralee Diamonstein, James Marston Fitch, Frances Halsband, Toshiko Mori, Herbert Muschamp, James Stewart Polshek, and Joseph Rose discuss the future and current problems with landmarking. 15

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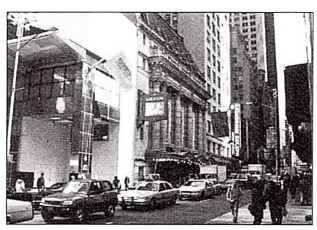
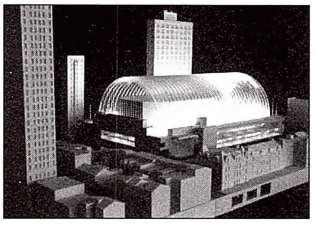
CALENDER Back cover

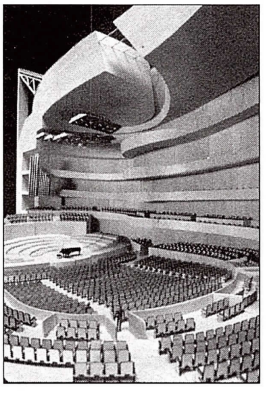
The streets of the Theater Subdistrict where the provisions of the new zoning proposal would apply

all photos: Paul Buckhurst





Regional Performing Arts Center, Philadelphia, Rafael Viñoly Architects



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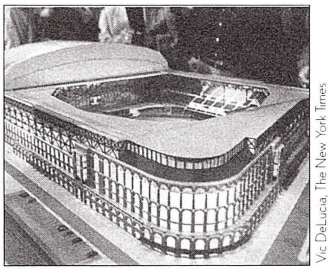
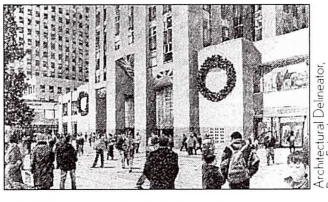


Vic DeLucia, The New York Times

Mets Stadium, Hellmuth, Obata & Kassabaum



Architectural Delineator, Porto Folio, Inc

Rockefeller Center storefront renovations, Beyer Blinder Belle

Architectural Delineator, Porto Folio, Inc.

Rockefeller Center storefront renovations, Beyer Blinder Belle

Front Page News

by Nina Rappaport

New York architects' projects have been making the front page for a change. On April 17, the *Philadelphia Inquirer* announced in big letters that **Rafael Viñoly Architects**' "Performing Arts Center Moves to Center Stage." The subhead read, "Officials presented the final design for the $245 million structure here. They still need millions to make it a reality." The architect was even credited for a change — in the second paragraph, no less. Two big, colored computer renderings accompanied the story on page one about the "giant, glass barrel-vault structure rising 150 feet in the air, effectively creating a vast, translucent shed with two distinct concert halls." A companion piece, labeled "Commentary," with the headline, "The Center Is a Wonder of Accessible Grandeur," quoted the mayor, who called it "the signature building of our generation." More pictures, drawings, and even a four-by-six-inch photograph of the architect followed on page twelve, filling the page and generating unusual enthusiasm for architecture (*Oculus*, November 1997, p. 3).

☐ A week later, the design for a new Mets stadium by **Jack Gordon** of **Hellmuth, Obata & Kassabaum** appeared on page one of the *New York Times*, though the architect wasn't named until the jump to the Metro section. The front-page story, which featured a colored picture of the model, ran under the headline "Mets Unveil Model Stadium: Its Roof Moves, as Does Grass." The story described the proposed $500 million stadium for a site just east of Shea Stadium in Queens as a "ball park that blends nostalgic design elements from Brooklyn's beloved Ebbets Field with modern features like a retractable roof and removable grass playing field." It repeated Mets co-owner Fred Wilpon's statement, "This is a stadium you can put your arms around." Later the reporter, Richard Sandomir, wrote, "The exterior is brick and limestone combined with exposed steel trusses that are commonly used in new ball parks that seek to the invoke the style of old stadiums." He mentioned the "right field upper deck sports pillars that allow it to be cantilevered over the field" and said, "an elaborate steel bridgework design across the outfield evokes the Triborough Bridge." He also mentioned the "portable grass platform" and the "retractable roof" that will make it possible to accommodate concerts, track-and-field meets, tennis matches, and NCAA men's and women's basketball tournaments. Though the bulk of the story explained financial plans and political arrangements, the architecture came first and is clearly making this proposal a whole lot more palatable than the plans to move the Yankees to Manhattan.

☐ A story about **Beyer Blinder Belle**'s renovations of the retail spaces and public areas at Rockefeller Center made the first page of the *Times* Metro section, but could very well have landed on the front page, considering the controversy that soon surfaced in letters to the editor. The plan is to enlarge the storefronts of the British, French, Italian, and International Buildings and the Atlas Court on Fifth Avenue by six and a half feet, into the second floor, which is now office space. This will be done by removing the limestone slabs above the first floor, adding more glass, and replicating the original limestone-and-bronze detailing. The new larger stores, like newer shops nearby, will have larger signs, and one may become an NBC retail center on 49th Street, where the developer, Tishman Speyer, wants to place a large granite NBC peacock.

In order to improve pedestrian circulation for the intensified retail environment, the architects are relocating the post office and the restaurant kitchens to the lower plaza where the skating rink is, raising the stair at the east end, expanding the entries beside the Prometheus sculpture, and creating a new circulation loop around the lower court, through to the interior concourse. They are also repaving Rockefeller Plaza, a private street between 49th and 51st streets, in blue stone and sandstone. If the work is approved by the Landmarks Commission, construction will begin in the fall.

☐ In the former Rockefeller Center parking garage, **Gensler** is designing a 300,000-square-foot, six-story home for Christie's with a new address, 20 Rockefeller Center. **Beyer Blinder Belle** is responsible for the 49th Street facade. A new entry, approved by the Landmarks Preservation Commission, will lead into a first-floor, two-story gallery. By removing some slabs and columns, the architects will create new spaces to consolidate storage, offices, auction spaces, and galleries in one location with a stair connecting the exhibition and auction area. The project is expected to be completed in 1999.

Altering Special Places

At the City Center of Music and Drama, **RKT&B (Rothzeid Kaiserman Thomson & Bee)** turned an old emergency egress corridor into the Malsin Room, a place to hold receptions for visiting performance groups and a lounge for VIPs during intermissions, with a bar, kitchen, coatroom, and storage. Drawing on the existing lobby and theater for inspiration, they used a gold anodized metal ceiling system to approximate the curved and gilded forms in the historic spaces, and a velvet curtain to separate the lounge (for the audience) from the food preparation area (a kind of stage). The shape of the room, which has a dramatic longitudinal axis, accommodates existing electric service boxes. Vertical fins along the western wall contain banquettes, reduce the perceived length of the space, and act as a formal ordering system, which is carried up to the ceiling and into the joints of the wood east wall. The net effect is one of a small performance space where the occupants become the performers.

☐ Construction will begin this month on new offices for *The Nation* magazine in a 12,000-square-foot loft on Irving Place designed by the **Liebman Melting Partnership.** They will have open work areas, individual offices, conference rooms, a broadcasting studio, and the headquarters for the Nation Institute. The firm is also completing an office renovation for St. Luke's Orchestra at 330 West 42nd Street.

Liebman Melting begins construction this summer on Ducat III, the third phase of office buildings for Western Realty in Moscow. Ducat I and II were completed in 1994 and 1997 (*Oculus*, April 1997, p. 4). Ducat III has office and commercial space in a 500,000-square-meter building above ground with ample underground parking for 450 cars.

☐ **James Bodnar Architect** has recently completed a new storefront exhibition space called the Drawing Room, across Wooster Street in Soho from the existing gallery of the Drawing Center. Artists will be able to use the entire space for special projects; a conference room is located in the back. The original garage door is operable so that the space can be opened in good weather. The floor has a reveal at the wall, which appears to float, and the finishes are polished raw steel and bleached wood.

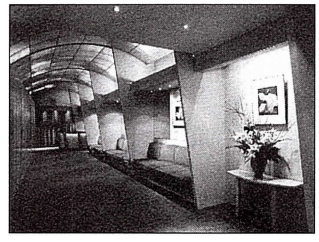
☐ **Anderson Associates**, developers and preservationists, has recently completed the restoration of the Alhambra, a 1889 Queen Anne revival building at 500 Norstrand Avenue in Bedford Stuyvesant, Brooklyn. The 46,000-square-foot city landmark has a slate mansard roof, decorative terra-cotta details, corbelled brick chimneys, arched entrances, and an open colonnaded bridge that connects two buildings. Now it contains 46 affordable one-, two-, and three-bedroom apartments and 7,000 square feet of retail space.

☐ In what used to be a 25,000-square-foot garage, **Thanhauser & Esterson Architects** has built corporate offices for Impath, Inc., and the laboratory for diagnosing cancer that the company was formed to develop. The administrative offices of the publicly held corporation surround the state-of-the-art laboratory with precisely controlled mechanical and electrical environment. At the entrance is an elliptical conference room with translucent fiberglass walls and sound absorbent panels overhead. Offices on the periphery also have translucent walls to bring light into the interior. Custom-designed work stations are open, too, so the entire operation is visually connected.

☐ **The Spector Group** has teamed up with the British firm Blair Eastwick to design new London headquarters for Computer Associates International in a three-story, 250,000-square-foot facility, which will be incorporated into the historic Ditton and Appleton parks. Ditton Park, once connected to Windsor Castle, with its eighteenth century gardens, walls, gates, and chapels will be untouched, while a new training center will be located in the Manor House. The complex will contain a Virtual Enterprise Center to showcase new products, personal computer labs, a child development center, fitness center, and cafeteria.

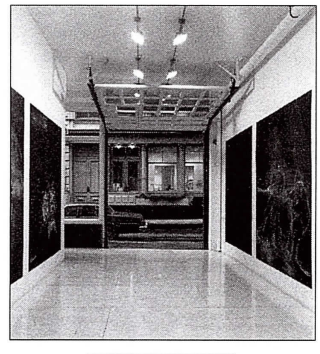
Rendering Awards

New York architect **Thomas W. Schaller** received the Ford Peatross Award for the Odyssey Project in the thirteenth annual International Competition of Architectural Artwork from the American Society of Architectural Perspectivists. The work will be exhibited in a traveling show opening at Emory University in Atlanta on October 31. Other New York award-winners, all in the "formal" and "sketch" categories, include **Luis Blanc** for the drawing of the Transparent Mosaic Canopy at Verdi Square, **Nicholas J. Buccalo** for the drawing of the Villa Capri, and **Sven Johnson** for the drawing of the Naatur Café.



Peter Aaron/Esto

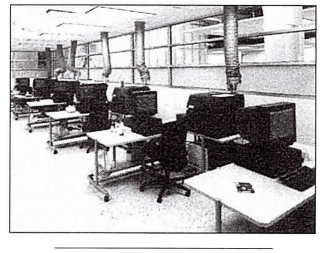
Maslin Room, City Center Opera House, RKT&B Architects and Planners



The Drawing Room, James Bodnar Architect

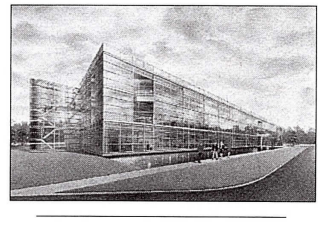
Brian Rose

Impath conference room, Thanhauser & Esterson Architects



Brian Rose

Impath offices and laboratory, Thanhauser & Esterson Architects

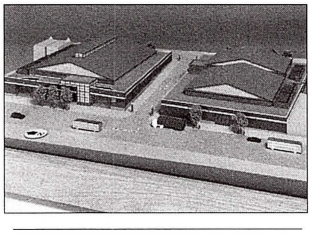


Computer Associates International European Headquarters, London, the Spector Group

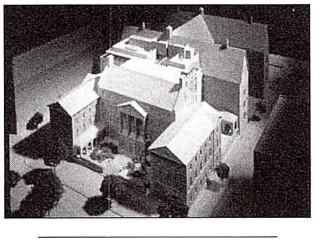
Joanna Pestka, assistant commissioner, DDC; Anne Papageorge, RLA, first assistant commissioner, DDC; Lord Mayor Eva-Riitta Siitonen, Helsinki; Fredric Bell, assistant commissioner, DDC; Rolf Ohlhausen, president, AIA/NYC; Deputy Mayor Pekka Korpinen, Helsinki; Tapio Korhonen, finance director, Helsinki; Mikael Sundman, city architect, Helsinki

Deputy commissioner Michael Burton explaining new DDC initiatives

First assistant commissioner Anne Papageorge discussing project opportunities with Gajinder Singh of Singh Associates Architects



DOT Maintenance and Repair Facility, Bronx, URS Greiner



Museum of the City of New York, Polshek & Partners

DDC Opens its Doors

by Nina Rappaport

Government agencies are not known for their openness, but the City's Department of Design and Construction (DDC) has been doing its best to reach out to the New York building community. Last July, three architects, an engineer, and a landscape architect — **Audrey Matlock**, **Rolf Ohlhausen**, **William Stein**, **Robert Silman**, and **Nicholas Quennell** — were invited to participate in a panel discussion on how to improve communications, encourage innovation, and improve the quality of design.

On April 2, the agency held another open house where members of the DDC staff explained operations, programs, and the procurement process for the day-care centers, playgrounds, libraries, museums, and other city buildings (even a few schools) it constructs. "We have to demystify what the bureaucracy is all about. It is also important to market what we are doing here at DDC. Only by doing so can we attract the best of the consultant community," Commissioner **Luis M. Tormenta** told the 200 people who attended the April event at the former IDCNY building in Long Island City (renovated by Gwathmey Siegel), where the DDC has its offices.

Assistant Commissioner **Fredric Bell** explained how the suggestions of last summer's panel were being put into effect. A new Design Quality Action Plan has more specific requirements, and there is a limited peer-review program, a design guide, a post-occupancy evaluation matrix, a requirement contract program, and a new in-house awards program.

The DDC also has a High Performance Building Program, which is concerned with economic and health issues, energy and material conservation, and the environmental benefits of green and sustainable design. Another assistant commissioner, **Hillary Brown**, used examples of buildings already under way — such as the South Jamaica Branch Library by the Stein Partnership (*Oculus*, September 1997, p. 8) with its improved indoor air quality and passive solar energy measures — to explain how the DDC works. She said the DDC is developing guidelines for energy- and resource-responsible buildings.

The process of choosing design consultants follows procedures set by the city, according to **Don Hooker**, the chief contracting officer, who explained committee reviews and prequalifications lists (which included most architects at the open house). He said the DDC is trying to open up the random computer-generated lottery to more consultants so that firms without prior DDC work have better chances of being selected. **Anne Papageorge**, first assistant commissioner, discussed technical proposals and firm qualifications.

The DDC is trying to get architects and engineers more involved in the construction phase of the projects. And the future looks good. **Michael Burton**, a deputy commissioner, said that in the next year architects will have more opportunities to design projects for libraries and cultural buildings. He expects more funds for the schools programs, some big projects to be awarded to larger firms, and more projects for the smaller firms on the "x" list. He encouraged the participants to get involved in the Requirement Contract Program. He said that all of the lists of firms will become public, as will the criteria for getting on the lists.

Exchanging Ideas with Finnish Colleagues

On April 21, the DDC opened its doors again — for a roundtable discussion about planning and architecture with the Lord Mayor of Helsinki, **Eva-Riitta Siitonen**, Deputy Mayor **Pekka Korpinen**, and City Architect **Mikael Sundman**. AIA members joined in the exchange, which was followed by a tour of the nearby P.S.1 Contemporary Art Center. Later in the evening the three made presentations at the Architectural League's panel discussion held in conjunction with the exhibition "Competitions in Helsinki."

At the DDC, the Finnish representatives presented projects in the exhibition and the new "Secret Garden" projects for the Toolo Bay area of Helsinki (where the new museum by Steven Holl is located), the New Media Building of the Sanoma Corporation, the Ecological Housing Area in the Viiki area, and individual projects such as a chapel, a wood kiosk, and the Embassy in Berlin. They explained that Helsinki is focusing on ways to expand its city, of about one million people, along the waterfront, connecting it to natural resources. They stressed the century-old tradition of open competitions as the accepted way to choose an architect and how it reflects the public responsibility to the built environment. There are 31 a year, and 2,000 of the 5,000 architects in Finland enter at least one.

Wayne Berg at Pratt

by Jayne Merkel

Even the weather contributed a sense of renewal on the idyllic May day when Wayne Berg took the podium at Pratt Institute's renovated turn-of-the-century Memorial Hall. He described his plans for the new Pratt dormitory, Stabile Hall, and several other Pasanella + Klein Stolzman + Berg buildings of the last decade.

"I'm going to show you four projects, and three competition entries, two that we won [including Stabile Hall] and one that we didn't. Competitions are something American architects generally dislike and European architects take for granted. Pratt had this competition because they wanted to produce some good design (*Oculus*, April 1997, p. 3). If it had been purely an interview, we wouldn't have had a chance, because we really didn't have the experience. But I've taught at Columbia for eight years now, a housing studio, and I'd just spent three months thinking about it," he explained. In reality, he had much more experience than his resume suggested, as the scheme showed.

"We have a 20-person office, and we work a lot like you work in school. I kind of act as an idea person and a critic. I always tell students I don't care what something looks like — which is a lie; I care very much — but I really care about the idea behind the project. Too often the form becomes something that is projected on the program," he explained.

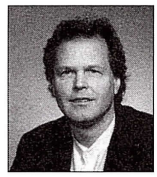
The idea at Stabile Hall, as dean Thomas Hanrahan had requested, was to create a dormitory that would specifically serve art and design students. "When a student comes in, he is no longer who he was before and he's not yet who he or she is going to become. I've always had the feeling, being on juries at Pratt, that the students didn't have a sense of identity. This is designed so that students can see one another's activities.

"Students enter through a porte-cochere, where they can see other students in a lounge on a lower level and, upstairs, in glass-walled, two-story homework rooms. They can see through the whole building, so each public space has relatively private work areas that offer opportunities to communicate with those working on the next level."

The sprawling dormitory for 250 to 300 people helps form the eastern edge of the Institute's five-block-long campus. It is in a transitional area outside the gated, tree-filled yard, between a row of faculty town houses and a parking lot, where three arms extending from a long, low bar along the street reach back and terminate in big five-story blocks. The bar of the west facade faces the street with a two-story brick band, penetrated by small, square windows and capped with an aluminum canopy to approximate domestic scale. Then it steps back where it is sheathed with an aluminum-and-glass curtain wall like those on nearby industrial buildings.

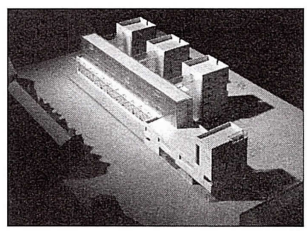
The dormitory, which takes its cues from its surroundings and programmatic requirements, typifies the firm's often award-winning work. Berg showed an impressive addition to I. M. Pei's massive concrete Reed Library at the SUNY College at Fredonia, which mediates between two levels, two scales (huge and small), two material palettes (concrete and brick), and two architectural vocabularies (one 1960s Brutalist, the other traditional American campus). It is composed of four elements — a great precast concrete arc sweeping away from the existing building but matching it perfectly, a semicircular new wing with a gridded glass wall facing an atrium, a modest new five-story brick rectangle filled with books and study carrels, and a concrete-block cylinder housing the rare book collection. Together they reconnect the old brick teacher's college campus with the gargantuan state university buildings, both formally and with walkways.

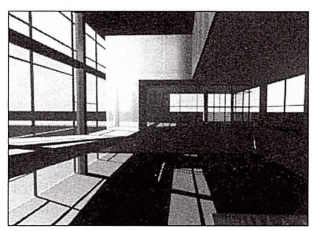
Berg also showed a classroom building for the Clinch Valley campus of the University of Virginia, an apartment for an art collector on Fifth Avenue, a beach house in Florida, his firm's winning competition scheme for the Williamsburg Houses' community center in Brooklyn, and his poignant yet practical entry to the World War II Memorial competition, which evocatively commemorated the war without violating the axis of the Washington Mall. The existing Rainbow Pool, paved with glass blocks and gridded with water columns, becomes "a place of silence, light, and rainbows that can only be occupied only by the spirit." It is surrounded by a broken rotunda, rising only as high as the trees there now, with outer walls made of limestone, the material of Washington, and inner walls of steel, the material of war, engraved with the names of the war dead. The interiors of the Hall of Memory and museum, under the rebuilt pool, "are bathed in natural light, filtered through tears," he explained.



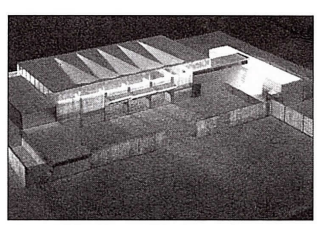
Bachrach

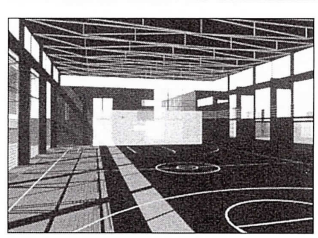
Wayne Berg



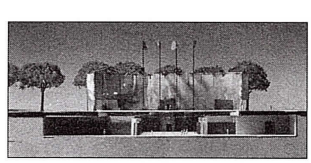


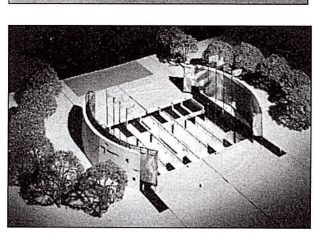
Stabile Hall, Pratt Institute, Pasanella + Klein Stolzman + Berg





Williamsburg Houses Community Center, Pasanella + Klein Stolzman + Berg



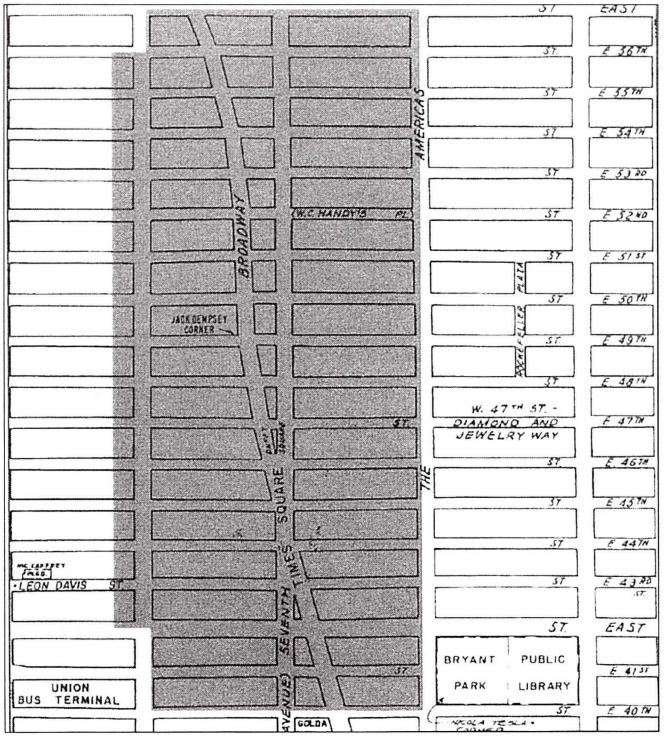


photos Jock Pottle/Esto

World War II Memorial, Pasanella + Klein Stolzman + Berg

THEATER SUBDISTRICT

Rezoning Proposal



Manhattan Borough President's Office Hearing

Opinions about desirable height, appropriate density, citizen participation in zoning, landmarks legislation, air rights transfers, and support for the theater industry clashed in innumerable ways at the Manhattan Borough President's public hearing on the Theater District Rezoning Proposal — the first ULURB of **Virginia Fields**'s term — on March 25.

"It says that Broadway theaters in the theater district can transfer a proportion of their development rights to other sites in the district and, in exchange, agree that they will remain live theaters, the use for which they were built, for the life of the air rights," City Planning Director **Joseph Rose** explained.

As he was the first speaker, he was able to summarize — and answer — concerns that had been raised at community board hearings during the previous months. He said excessive density was not a problem because the district had been down-zoned in the 1980s from 15–18 FAR to 14 FAR, and he had led the fight to do so. He dismissed the concern that it would "establish some horrible precedent" on the grounds that air rights transfers had been established for more than three decades, not only in New York but throughout the country.

Fields asked him about "the nexus issues" (the borders of the district). "According to my information," she said, "this is the first time theater owners will be able to sell their rights within an area of about 50 blocks."

"The theater district is very clearly defined. The nexus is probably as identifiable as any district in New York. It was drawn to include the 44 listed Broadway theaters. It is much narrower than the inclusionary housing bonus," Rose explained.

"Given the size of the geographic area, why wasn't an environmental impact study done?" she inquired.

"An environmental assessment was done," Rose said, then answered, "precisely because this is simply a redistribution of FAR within a district well-served by mass transit."

Clearly aware of the concerns of Clinton residents, Fields said, "Of the 22 potential sites on Eighth Avenue, a number are on the west side. Is there anything that can be done to eliminate the development there or scale it down?"

"The theater district clearly includes the west side of Eighth Avenue. There is a theater there and restaurants that serve the theater. And Eighth Avenue is going to be redeveloped in this cycle regardless of whether this proposal is adopted or not. A 55-story building is allowed now as-of-right," Rose said.

After their exchange, a series of community board representatives, Clinton residents, members of the theater community, and civic leaders testified.

Jack Goldstein, speaking for the **Broadway Initiative**, the consortium that requested the rezoning, explained why the bonuses were necessary and how it would work: "On average only 30 curtains go

up now as opposed to an average of 60 in the 1960s. The Broadway Initiative will be a micro lender, a watchdog for historic theaters, and an advocate for the theaters. We think the inclusion of land-use planning is essential to the Initiative. The theater rehab and theater retention bonuses are merely an extension of a policy that has been going on for 30 years."

Eric Allison of the **Historic Districts Council,** however, expressed concern about the precedents, because the theater subdistrict represents "huge expansions of transfers of development rights. All previous TDRs have involved adjacencies. We're weakening requirements all the way down the line — with examinations now every ten years instead of three."

The counsel to the **Landmarks Preservation Commission**, Valerie Campbell, disagreed: "This proposal does not change jurisdiction over landmarks, does not limit or change provisions applicable to landmarks, and expands restrictions on theaters. No theater has yet taken advantage of the existing landmarks transfer provisions [which must be adjacent], but some owners may consider it."

A representative of Clinton, who had gathered 1,500 signatures, spoke against "taller and bulkier buildings on the west side of Eighth Avenue as a threat to neighborhood housing and businesses. It is a preservation area. A similar proposal was defeated in 1988. The theater arts benefit the whole city. The costs shouldn't be born by just one neighborhood."

Rebecca Robertson, speaking on behalf of the theater owners, talked about the continual loss of existing theaters and pointed out that the proposal would allow the building of a much needed new 2,000-seat house. Barry Grove of the **Manhattan Theatre Club** said, "It's simply not acceptable to say you're for the Broadway Initiative and not for funding it. Revenue funds are not available. Jim Bernstein of the **Preservation League of American Theaters and Producers** said, "Many historic theaters are dark. This will provide an opportunity for off-Broadway to use them. More than half of the five million tourists who come to New York say their main reason for coming is to attend cultural events." Producer **Liz McCann**, who grew up in Clinton, said, "The theater community is not in good health, because the raising of venture capital is almost impossible."

But the author of *The Living City*, **Roberta Gratz,** said, "Zoning should never be a revenue-generator or used to assist an industry. This would create a dreadful precedent. It's what religious institutions have been salivating about for years. Nowhere in Manhattan are incentives needed, especially in Midtown." And a private citizen, **Terry Po**, said, "Several people have spoken of the 30-year precedent of zoning for theaters. Thirty years ago, there were thousands of SROs in New York. If the city had shown only half the concern for housing as for theaters, we wouldn't now have only 25 percent of the SROs that were in this area when there was relatively low-density zoning."

"We want to support the theater; we believe the Zoning Resolution is the wrong tool," Brendan Sexton, the president of the **Municipal Art Society**, said. "This proposal promises uncertain and likely inadequate benefits to theater. It threatens harm to the livability of Midtown and Clinton, to the protection of landmarks, and to the public's continuing ability to rely on zoning as an equitable form of regulation." A sharp decrease in the value of development rights could "reduce the already too small set-aside for the Broadway Initiative." The additional rights could overheat the land boom, and an increase could drive out businesses such as the musical instrument repair shops that serve the theatrical community. "Must the two sides of Eighth Avenue be identical?" he asked, and ended by offering to help find better ways to support theater and to "craft a zoning plan that protects what is best in the theater district and Clinton."—*J.M.*

Urban Center Theater Rezoning Forum

At the Municipal Art Society and Women's City Club panel on the proposed rezoning, the only Clinton resident commenting was the City Planning Department staff member who wrote the proposal, **Richard Barth**. The other panelists at the April 15 event, all professionals, were **Eric Allison**, the president of the Historic Districts Council, **Kevin Finnegan**, the chair of the Land Use Committee of Community Board 5, who is also a lawyer and a planner, **Rebecca Robertson**, the director of real estate for the Shubert Organization, and **Jerold Kayden**, the moderator, a land-use lawyer who teaches at the Harvard Graduate School of Design.

Introducing himself as a 16-year Clinton resident, Barth described the proposal as an attempt "to preserve and enhance the theater and theater district, and to guide development of Eighth Avenue with new design controls." The district, bounded by 40th and 57th streets and Sixth and Eighth avenues, does not currently include the west side of Eighth Avenue, which is the most hotly-debated area. It contains 44 listed theaters, 24 of which already have transferable development rights, but only to adjacent properties. The proposal requires "three obligations in exchange for the rights: 1) a binding commitment that the theater be maintained for theater use, 2) a maintenance plan for the physical upkeep of theaters, and 3) a $10 per square foot contribution to the Theater Subdistrict Fund, earmarked for the use of Broadway audience development." It also contains a permit to aid the creation of new theaters with bonus floor areas equal to the size of the theaters. The west side of Eighth Avenue, which is part of the Clinton Special District with an FAR of 10 (unless the housing bonus pushes it to 12), would also be incorporated, increasing the FAR to 14.4, but imposing design controls intended to make new buildings relate to existing small-scale ones.

"Staking out where there may be common ground and where there may be disagreements," Kayden asked Allison and Finnegan, "I assume you support the transfer of development rights for land-

marks next door. What about across the street — or one block away?" Finally, Allison piped up, "No. You confine it to the area around the landmark. At some point you're going too far. In this proposal, you can transfer development rights from the Nederlander Theater on 41st Street all the way to 57th Street." Finnegan said, "The concept I like to stick with is that there be an equitable exchange within the neighborhood. Once you move too far, you've upset something very fundamental to zoning — predictability."

"There seems to be a mixing of issues here — physical proximity and predictability," Barth said. "What we have in the theater district is a 30-year history based on the idea that the theater is special."

"This is an industry preservation issue," Robertson chimed in. "Theaters are landmarked, but that's not what it's about. It's about preserving the use."

"That is a real change from what zoning is all about. The $10-per-square-foot revenue generator?" Finnegan countered. Barth said, "This is a very common planning tool."

"Let's see how common it really is," Kayden added. "What if you were to transfer rights to 80th Street on the East Side?" Barth said, "What is unique is that we have a theater district."

"The concern is that use is preserved by increasing density on the west side of Eighth Avenue — in one neighborhood," Kayden said. "We are not, under this proposal, preserving theater use. We're preserving it for 25 years."

"How would you feel about preserving it in perpetuity?" Robertson asked. Allison agreed, suggesting they were getting somewhere.

"There is a problem. If our goal is to preserve theater, we can do it without increasing FAR. They can apply for hardships, and the city can take it over," Kayden said. But, Robertson said, "Then you are talking about something so deteriorated, it can't be used."

"New York has been one of the great practitioners of incentive zoning. We have over 300 plazas and arcades. The city has granted 40 million square feet of extra floor area, but TDRs are different. It's not more density. It's a redistribution of density," Kayden noted. "How precisely have we calibrated the FARs in the city of New York?"

"What's important is the relative FARs from one neighborhood to another, between mid-blocks and avenues," Barth said.

"In 1988, the City Planning Commission said the buildings built in the 1980s were too big and didn't work," Finnegan said. "I think the physical infrastructure is going to suffer. You already have cars lining up waiting for people. The recycling requirement has trash trucks coming eight times a day, with bigger trucks. And we will no longer be able to review those large buildings."

"I think there's an opportunity here to harness some of the market forces on Eighth Avenue," Barth added. Finnegan countered, "The $80 million goes to three organizations....I think we should look to the normal mechanisms we have for aiding an industry."

"What about the inclusionary housing bonus? Are you for or against it?" Kayden asked, still trying to find the areas of agreement.

"I'm not sure I'm for it," Allison said. "We're trying to solve an economic development issue with zoning. When the city decided to build a jazz theater at Lincoln Center, it offered money, not bonuses."

Robertson said the garment district has received incentives for continuing uses and noted that 50 percent of the straight playhouses (the smaller theaters) are dark. Finnegan said the garment district provisions are different because they are intended to discourage development and preserve existing conditions. "This one involves a tremendous amount of new development."

"We used to have 100 theaters. Now we have 44, and some are not theaters today," Robertson. "You have two Broadways. The one with musicals is thriving, with two new houses. It's great for the city and business. On the other Broadway, the houses with 1,000 seats, ticket prices have gone up eight percent, and production prices 40 percent, so most plays lose money, and 70 percent of the theaters are dark."

"Are the theater owners saying their property rights have been abridged?" Kayden asked, still trying to find common ground. "They already lost that lawsuit," Allison interjected.

"We don't talk about lost air rights. We talk about building a new theater," Robertson said. "It costs 250,000 to keep a theater dark, so we can do cut-rate deals. The Broadway Initiative needs product."

"In the remaining five minutes, I want to raise the issue of precedent," Kayden said, naming other cities where TDRs have been used to achieve development goals — Lake Tahoe, Montgomery County in Maryland, Kings County outside Seattle, Pipelines, New Jersey.

"In all those areas they have directed development to preserve rural or cultural land. Here we have already determined what is right for the site, and this increases it," Finnegan said.

"New York has been in the forefront in terms of air rights but has approached it very cautiously," Barth answered. "There are major benefits from the preservation of theater use, which landmarking doesn't do. The theater retention bonus has never been used. We're looking at this as an economic development issue, but also as land-use issue because it's wrapped around the theater district."

"What's to guarantee this won't open a precedent for other causes?" Kayden asked. Barth answered that City Planning had determined that the theater district had a unique set of issues.
—*J.M.*

Paul Buckhurst

THE CHAPTER'S POSITION ON THE THEATER SUBDISTRICT REZONING PROPOSAL

(continued from page 2)

undermine the landmark designation process as the present proposal confers benefits with far fewer controls than landmark designation requires.

With regard to pedestrian circulation in the theater district, we are not persuaded that this proposal reflects an adequate study of what needs to be done to accommodate the impact of new development. By allowing potentially up to one to two million square feet that might not have been developed in Midtown, and for which there are no apparent plans to accommodate the resulting density, this proposal undermines the concept of area-wide transfer. While we think area-wide transfers have been shown to work when accompanied by a well-considered plan, we do not see such a plan or an adequate planning rationale in this proposal.

We are troubled by the structure of the proposed Broadway Initiatives' public-private partnership. As described, its board will be composed of a cross-section of the theater industry, including theater owners. It is proposed that Broadway Initiatives will inspect and enforce theater maintenance and use obligations. Giving this responsibility to a third party would be a more prudent approach. We are troubled that the only oversight of Broadway Initiatives' activities is the periodic submission of a report to the Department of City Planning. We suggest that the report be considered and voted on by the City Planning Commission. Assuming that several air rights transfers are achieved as a result of this new zoning, and considerable revenue is generated, only 20 percent of it will be spent on the buildings themselves; the rest will be devoted to the activities of Broadway Initiatives. We question how the proposal might be restructured to mandate that a much greater proportion of revenue generated by the sale of air rights would support the physical preservation of the theaters themselves. We care about preserving the theater buildings and view a proposal that allows a theater owner to apply by special permit for relief from the use covenant after 25 years as flawed.

In conclusion, should it be deemed necessary to support the Broadway theater industry, there are other economic development tools, such as tax incentives and grants, that can be brought to bear on a case-by-case basis. We do support the rezoning of Eighth Avenue and the institution of revised urban design controls there, and we are happy to work with the commission and the Department of City Planning on refinements.

OFF THE CUFF

What Should Happen to the Theater Subdistrict Zoning Proposal?

Bruce Fowle

"We are most anxious to find a way to make this work, because we feel it's the best way to insure the good health of the theater industry. But we are not convinced that the current proposal provides protection for the preservation of the theaters. It's not clear how the moneys going to theater preservation and the Broadway Initiative are really going to be managed. And we're convinced that a lot of fine-tuning can take place on the distribution of the air rights and with adequate analyses of pedestrian circulation, loading service areas, and vehicular access needs.

"We think that the proposed zoning guidelines for Eighth Avenue will greatly enhance the urban fabric by creating street wall continuity and low towers above a base that relate to narrow side streets, however we question the increase to 14.4 FAR on the west side of Eighth Avenue, and feel that they have not gone far enough in terms of setback requirements between the towers on the avenue and the lower mid-block areas. You can go up to 66 feet if you set back 25 feet, but that's very abrupt. We don't see any reason why it couldn't be more than that — at least 30 feet more and possibly 50 feet — from the district line. If anything, they ought to do this Eighth Avenue rezoning regardless, because people are starting to build these big monster towers. When we did the Upper East Side guidelines [we insured] that even the worst developers would have to produce a decently-massed building. In this proposal, they've adopted a lot of those provisions and made them even better."

Bruce Fowle, FAIA, who is designing the Condé Nast and Reuters buildings in Times Square, chairs the AIA New York Chapter Planning and Zoning Committee.

Françoise Bollack

"The problem here reminds me of an article I read last week in the *National Geographic* at a doctor's office about prairie dogs. They were once so plentiful that they were considered a pest. People just shot them, and the bodies were piled up by the side of the road. Now they're an endangered species. The city, like the environment, is something we only partially understand. I'm not saying that it's wrong to transfer development rights, but it's something one should do very carefully. In the traditional scenario — for example, the Philip Morris Headquarters at 42nd and Park, where they bought development rights from Grand Central Terminal — there's a direct relationship between the site and the property across the street or next door. You have more sun on one part of the street because the terminal (or theater) is lower than normal, and then you have less sun on another part of the street because the building next to it is taller than normal, so it self-levels within a really short distance. But if you transfer within a larger area — and this is a very large area — it's completely different. You don't know what the effect will be.

"I know that the beauty of Wall Street is that there is an intense concentration of very tall buildings, but when the older buildings in lower Manhattan were built, buildings were quite a bit thinner. This proposal sets up a sort of landfill. It may be much too massive in some places, and you really don't know."

Françoise Bollack, AIA, is a practicing architect who teaches in the Columbia University Historic Preservation Program.

Alexander Gorlin

"The whole concept of air rights that can be transferred is a real estate fiction akin to the more arcane financial inventions of Wall Street, such as derivatives and interest rate swaps. It is a means of squeezing the maximum money out of a building site. Manhattan's theater district is already too crowded and built up. The temporary, block-wide open space on Seventh Avenue and 49th Street reminds us that more Bryant Park–size parks would be a boon to the neighborhood. Contrary to the absentee Dutch architect Koolhaas's praise of the 'culture of congestion,' Midtown needs to breathe more and build less.

"Zoning is not planning, and this hare-brained scheme is not accompanied by any thoughtful investigation of the consequences of willy-nilly raising the FAR along Eighth Avenue. What's next, air rights transfers from the Hudson River to the West Side?"

Alexander Gorlin practices architecture in New York.

Giorgio Cavaglieri

"The proposed rezoning related to the theater subdistrict and its air rights expresses the desire help the theaters in their very desirable tourist-attracting activity, with a poorly thought-out method. This

would foster the gentrification of the area, pushing the lower-to-middle-income population out. At the same time, it would increase the already expensive traffic on Eighth and Ninth avenues.

"If it is in the interest of the city's businesses to help the theaters, the desired Theater Subdistrict Fund should be created by direct subsidies, perhaps by the hotel business. Moreover, to favor one particular area with air rights transfers beyond its adjoining or fronting properties is a silent invitation to all landmark-designated churches and historic districts (including the rich property owners in the Upper East Side Historic District, which has height limitations) to request the same type of benefits.

"It is about time that the City Planning Commission, after proper public hearings and consultation with civic groups, reconsiders and updates the master plan of the entire city prepared during the Lindsay Administration, and in a very comprehensive study, establishes the areas throughout the five boroughs where it would be desirable to increase density and favor redevelopment using a General Air Rights Bank.

"Piecemeal air rights transfer only creates unmanageable increases in high-rise buildings — and thus density — in central Manhattan, even where low density is still a blessing, thereby increasing undesirable traffic."

Giorgio Cavaglieri practices architecture on the northern edge of the proposed theater district.

David Piscuskas

"The thing about transferring the air rights anywhere within the district — heretofore people have transferred air rights onto adjacent properties, and that's complicated enough — is that there's a creation of a whole new kind of currency here. It requires a tremendous amount of study. We could have random tall buildings throughout the theater district, or they could be clustered somewhere. How are these new tall, dense communities going to be serviced — by what forms of transportation? And if there is a fund to be created for the benefit of the theater, how are these funds going to be distributed? When they imposed the Business Relocation Assistance Committee tax — which said that if you converted a former commercial space to housing, you had to pay a tax to help the business relocate — it created a tremendous administrative chore (and is no longer in effect). And no one knows where a lot of the businesses — or the money for their relocation — went.

"It's a provocative idea, but it has to be really studied, and it creates a potentially tumultuous precedent. It's hard to see how it would be used or misused. Churches or property owners in Greenwich Village could say, we're restricted, help us. It could also become a problem for landmarking. On the other hand, the theater is one of the lifebloods of the city. If they're going to create a Special Purpose District, they should devise rules and regulations that are specifically pertinent to its needs. It may well be that there's a kernel of a good idea here, but it reminds me that if you're an architect or a planner, you have to keep your eyes open. Something can come along with tremendous implications for everything you do."

David Piscuskas practices architecture as a principal in 1100 Architect in the West Village.

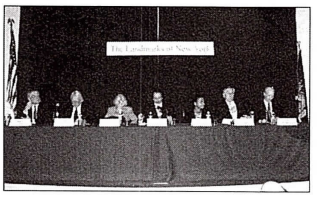
Hugh Hardy

"New York City government has long given lip service to the importance of the Broadway theater in the cultural and economic life of the city, but has actually done little to help it survive. Though attendance is high, the prohibitive cost of new productions, inadequate audience facilities, and lack of space not only compromise the Broadway theater but also, along with noticeably older audiences, threaten its future.

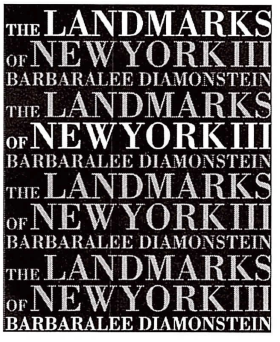
"The Planning Commission's Theater Subdistrict Zoning Proposal is meant to address these problems and to help theaters remain in use by generating funds from the transfer of air rights and an increase in FAR. It poses several problems, however, namely the lack of a public review process and the up-zoning of Eighth Avenue's west side as well as the designated district. The resulting density may lead to the dwarfing of landmarked structures by incompatible neighbors. There is also a malaise about the Broadway Initiative's ability to achieve its goals, and concern that the real-estate market may lose value once air rights from 25 theaters become available simultaneously.

"Although this proposal is the most far-reaching yet put forward in the name of Broadway's future, it comes with a take-it-or-leave-it attitude that suggests no compromise is possible. This is a bad sign for those who believe the city should provide some form of relief to encourage more creative productions on Broadway and to preserve and renew theater buildings. Although many believe the sought-after assistance should come from manipulating the tax code instead of altering zoning regulations, reality suggests that the Theater Subdistrict Proposal now on the table may be 'as good as it gets.' If compromise is not possible, the whole matter will remain unresolved, an outcome acceptable to no one."

Hugh Hardy of Hardy Holzman Pfeiffer Associates, which renovated the Victory and New Amsterdam theaters, was an early advocate of theater district preservation.



John Zuccotti, Richard Meier, Denise Scott Brown, Douglas Durst, Peggy King Jorde, Hugh Hardy, Paul Goldberger at the first "Landmarks of New York" panel discussion



The Landmarks of New York III, *Barbaralee Diamonstein*

Nina Rappaport

Lescaze House, 1933–34, William Lescaze, designated 1976

Michael Kingsford

Lever House, 1950–52, Skidmore, Owings & Merrill, designated 1982

Landmarks: "Where Do We Go from Here?"

The Theater Subdistrict Zoning Proposal was very much on the minds of the panelists at the first of seven star-studded discussions organized in connection with the publication of Barbaralee Diamonstein's *The Landmarks of New York III* (Abrams, 544 pages, 9 x 11, 900 illustrations, 73 maps, $49.50 cloth), an updated and expanded version of volumes I and II, published in 1988 and 1993.

"The Clinton Special Zoning District has effectively prevented large-scale development west of Eighth Avenue," **John Zuccotti** noted, "but it has become a better neighborhood during the last 20 years, with a great deal of rehab, and loans made. If we're going ahead with preservation policy, it should establish some sense of historical scale and neighborhood continuity."

That, of course, is why the debate in the theater district is important. It forces everyone involved with building in this city to reconsider how preservation policy, density, incentive zoning, public participation, district designation, and economics should be interrelated. The series of panels on landmarks is doing the same thing, with an even, broader brush.

The first one on March 31 at the New York Historical Society began with the question, "Are we landmarking too much?" posed by the moderator, **Paul Goldberger**. "Thirty-five years after the devastation of Pennsylvania Station, the building that died so that others may live, New York has become a leader in municipal preservation. Preservation is now an accepted value in our society, but balance is the key to any city," he said. "Are we in danger of becoming Williamsburg on the Hudson?"

Denise Scott Brown said, "Bob Venturi and I met over trying to save the Furness library at the University of Pennsylvania, but preservation can be very destructive....How will you achieve the landmarks of the future? We have found there is no possibility for our designs to be built in New York or Philadelphia or any city with landmarking." She also warned of the dangers of "buildings which are preserved beyond repair," like the hotels in Miami Beach are now.

"Preservation is a strange double-edged sword," **Hugh Hardy** said, "between the two extremes of conservation [where you leave it just the way it is] and restoration, where you try to turn the clock back." He also raised another question: "Whose history is it? Most buildings were used by different people in different ways" so some kind of layering is required.

Several panelists talked about what Goldberger called the "interest now in other things than houses for rich people," such as modern commercial buildings and relics of various ethnic groups. He mentioned "the buildings of the 1950s and 1960s that most of us were brought up to think of as mediocre," the way the older generation once scorned Art Deco.

Developer **Douglas Durst**, who came to preservation when his family bought eight historic theaters, is apparently such a naysayer. Arguing for "a reasoned dialogue," he cited an example of an unreasoned one, an article that began, "The latest tragedy in the preservation debate is 666 Fifth Avenue...where crass commercialism undermines civility."

In the opposite camp, speaking "as a practicing architect," **Richard Meier** asked for more modern landmarks. "A building only has to be 30 years old to qualify. Of the twelve that are currently landmarked, three were designed by Gordon Bunshaft (Lever House, Manufacturer's Hanover Trust, the Pepsi-Cola Building), two by Frank Lloyd Wright (the Guggenheim Museum and a house on Staten Island), two by Eero Saarinen (the TWA Terminal and CBS), and there is Joseph Urban's New School for Social Research, the William Lescaze house, Mies van der Rohe's Seagram Building, and Philip Johnson's Four Seasons." Then he suggested designating other significant modern buildings such as Kevin Roche John Dinkeloo's Ford Foundation Headquarters, which "brought the outside inside."

Peggy King Jorde, who is coordinating the national design competitions for the memorialization of the African Burial Ground in lower Manhattan, explained what is omitted when landmarking is confined to architectural masterpieces. She simply told how, when she was a girl in the South, her mother used to take her to a pediatrician who was white, but all the mothers and children in the waiting room and all the nurses were black. She began to wonder why, until one day, she left the examining room by the wrong door and found, on the other side of the building, another waiting room where all the mothers and children and nurses were white. It was larger and prettier, with nice toys and books and little chairs. That was when she realized that, as she put it, "My own personal history has been relegated to the recesses." Landmarking can open up those recesses for all eyes to see.

Landmarks II Has Preservation Obsolesced Itself?

by Kira L. Gould

"*Titanic* got one thing right — the connection between beauty and loss," quipped the *New York Times* architecture critic **Herbert Muschamp**, referring to the demolition of Penn Station. As a distinguished panel at the New School debated its future, tempers were running high, because the *Times* had just revealed that Jennifer Raab, chair of the Landmarks Preservation Commission, had made a deal with developer Donald Trump, promising not to landmark the 1929 St. Moritz Hotel if Trump would commit to rebuild "a 1920s building" after demolishing the facade some time this month. (The building received a stay of execution when Ian Schrager bought it out from under Trump.)

Still, **James Marston Fitch**, founder of Columbia's historic preservation program and director of preservation at Beyer Blinder Belle, reviewed the accomplishments of the preservation movement in New York. He said the defeat of Disney's "takeover of Virginia" proves that preservation does reside in the national conscience. "There's still work to be done," he admitted. "Whole sectors of the economy are still bitterly opposed to preservation, even though there's ample evidence that it pays."

Frances Halsband, the architect and former member of the New York City Landmarks Preservation Commission, is worried. "We are not hearing the kind of passion from the preservation community that we've heard in the past," she said. "Reading a Landmarks report tells only about the color and arrangement of bricks and imparts nothing about the meaning of it all. We've learned all the subtle distinctions — restoration, rehabilitation, etc. — but we're no longer discussing the fact that we define ourselves as a culture by how we view our past."

Architect **Toshiko Mori**, a professor in practice at the Harvard University Graduate School of Design, lambasted the Landmarks Preservation Commission for being "arbitrary in its dealings. Asking Trump to make a 1920s building in 1998 — this is a horror on the level of the Spice Girls! What's worse is that they claim to be doing it 'because it's what the public wants.'" Mori hopes that the Commission, the Building Department, and the Board of Estimates will be able to coordinate their efforts to make preservation work in the city more feasible. She also proposed a public archive, funded by the city, to document its history. "A collective memory can be lost frighteningly quickly," she pointed out.

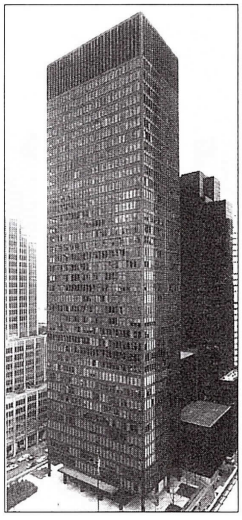
"I endorse Toshiko's comments with all my heart and soul," said **James Stewart Polshek**. "What will be eligible for landmarking in 30 years?" he wondered. "And what has happened to craftsmanship in our rush to build ever faster?" He condemned the New Urbanist movement as "cheap-shot nostalgia" and said the national AIA leadership has "been dead of ideas for so long, we cannot look there for guidance." But he holds out hope that the preservation movement will revive. "It's a necessary antibody to fight rampant development in times of plenty, like now," he said. "Real estate development has always been the coin of this land. This city has always been about money first and culture second, even though it claims to be the culture capital of the world. Sometimes architectural courage is in doing less. We have to strive to be decorous and subversive. It's a difficult dichotomy."

Joseph Rose, chairman of the City Planning Commission, calls himself a preservationist and insists that his department has been "working with Landmarks more constructively than any other city planning group in the 30-year history of the commission." But he's unhappy that "preservationists are not addressing the real issues, such as reuse and economic preservation. In lower Manhattan, all they could talk about was district designation — when what we and the developers needed was some fruitful interaction with preservation people about how we might be able to convert obsolete buildings into new uses."

Rose acknowledged that in the case of Trump's St. Moritz hotel, "neither is a happy solution — 1920s replication or gold-and-glass high-rise." But he insisted that preservationists become more flexible. "When that movement is only antidevelopment, it will have an increasingly limited role."

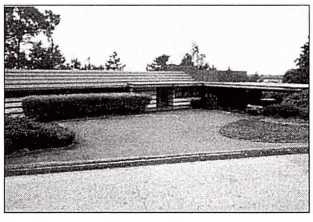
Acknowledging the need for a stronger cooperation, Halsband said the fact that preservation schools are not training designers — and that preservationists distrust architects — is one of the reasons for the discord.

There was agreement on this panel that architects need to take the lead. "We have bowed to commodification of architecture, and bowed to developers," Mori said. "We have to insist that developers be accountable to something other than the bottom line."



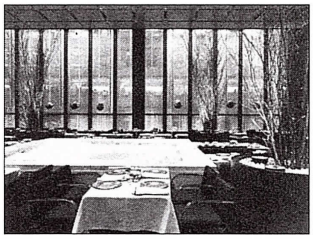
Andrew Garn

Seagram Building, 1956–58, Ludwig Mies van der Rohe, Philip Johnson, and Kahn & Jacobs, designated 1989



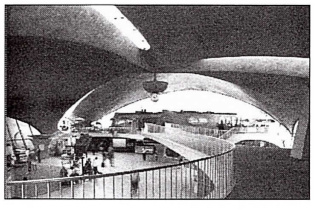
Richard Cappellutti

The William and Catherine Cass House, 1958–59, Staten Island, Frank Lloyd Wright, designated 1990



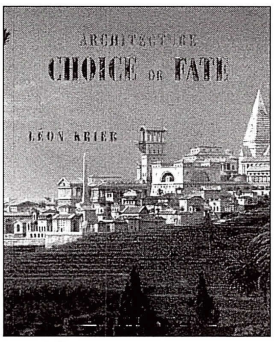
Jerry Ghiraldi

The Four Seasons Restaurant, 1958–59, Philip Johnson, designated 1989

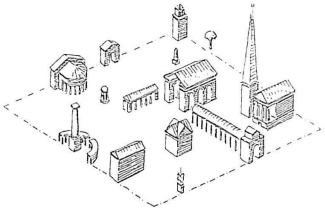


Eric C. Chung

TWA Terminal A, formerly Trans World Airlines Flight Center, 1956–62, Eero Saarinen & Associates, (completed by Kevin Roche), designated 1994



Architecture Choice or Fate,
Léon Krier



"Res Republica,"
Monuments Without Streets or Squares

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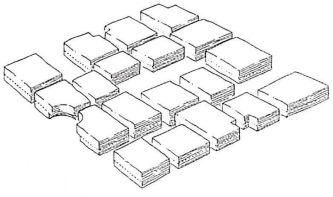

"Res Economica,"
Streets or Squares Without Monuments

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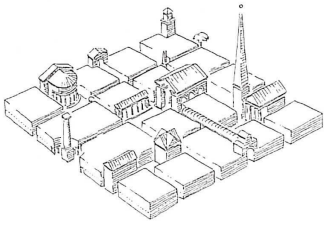


"Civitas,"
The True City

Léon Krier at the Architectural League

The world's most intellectually respectable traditional architect arrived in New York at a moment when New Yorkers were feverishly debating increased building heights. And **Léon Krier**, who believes "the good city is a city of three stories," said, "The idea of limiting the height of skyscrapers here is mad."

Although he began his talk by admitting, "I'm delighted to be in this city which I used to hate but am beginning to like," his statement did not signal a conversion to modernity. He just wanted to avoid the intolerance he accuses modernists of having. Now that he lives in "a very quiet place," he can take New York in small doses, especially since it is cleaner now. He accepts the fact that the world needs a few big cities, "mad cities with tremendous density," but believes "it should never be a model."

In his introduction, Krier's old friend, **Jaquelin T. Robertson**, described him as "the most powerful polemicist of our time" because he can express his ideas with both words and drawings. And he called Krier "the true father of the New Urbanism."

"We have a culture that has not produced a single new town worth living in," Krier said before he showed the town of Poundbury near Dorset, which he has been building for the Prince of Wales. He attributes the failure of town planning to the exclusive emphasis on modernism in architectural education. "I wonder what would happen to the languages and sciences if they were no longer taught in the schools? That is exactly what is happening to traditional architecture. One of the problems is that modernism established itself as the only style. It declared traditional architecture historic; anyone who touches it is considered a retrograde."

Krier believes that most people like traditional architecture but are afraid to say so because they are convinced that only experts (who prefer modernism) are capable of judging it. "Just by liking or disliking a building," he said, "you judge architecture. Experts can tell you why, but that's the only difference." He said he thinks the proof that people like it is that it sells. Certainly his new town has.

He argued that traditional architecture was built better, with a chart that showed why Yale University suddenly has such serious maintenance problems now. The buildings built in 1900 needed extensive repairs around 1990, as did buildings built around 1920 (which lasted 70 years instead of 90) and those built in 1950 (which only lasted 40 years), as well as Louis Kahn's British Art Center (which was completed in 1977).

"Traditional architecture developed building types, different forms for different cultures, different climates, and different purposes. We can no longer go on producing this kind of confusion," he said, showing a nineteenth-century church that looked like a factory and a twentieth-century factory that looked like a church. Modern architecture looks the same no matter where it is and what it is for. "Modernism made some buildings bigger, but it did not have a different language, so differences in scale tend to be gross.

"Zoning is one of the terrible fates of twentieth-century so-called urbanism. It made architectural dialogue impossible by separating unimportant buildings from important ones," he said. "If you want to build a city, you need programmatic complexity to support it. Zoning leads to megastructure."

The same is true in the suburbs, he believes. "Suburbanism expanded without duplication" the essential components of the city. Towns "have to be based on what a human body can walk at a moderate pace in ten minutes. "Transforming suburban sprawl into city form will be the main job of the next generation," Krier said. The things to avoid are "overconcentration of civic, commercial, or industrial activities." He advocates "checkerboard zoning" of slightly irregular blocks, with cars in inner courts rather than on the street where the space is too precious, "not because it's picturesque, because it's the most efficient. Meandering spaces [as in a medieval town] slow down the flow of vehicles, so you don't need traffic gadgets."

His rationale for handcrafted building is not purely aesthetic. "You promote industrial production or you promote crafts...but in either event industrial society in the future will only employ 30 to 40 percent of the people."

The debates in the lively question-and-answer period ranged from the hygienic reasons for Hausman's plan for Paris to whether the Philadelphia City Hall should have been surrounded by skyscrapers; from the relative virtues of Savannah, Georgia, and Charleston, South Carolina, to how monopoly capitalism affects land speculation; to the problems of the automobile and whether infrastructure will be possible to maintain 50 years from now. Nobody even mentioned style.

Zaha Hadid at Columbia

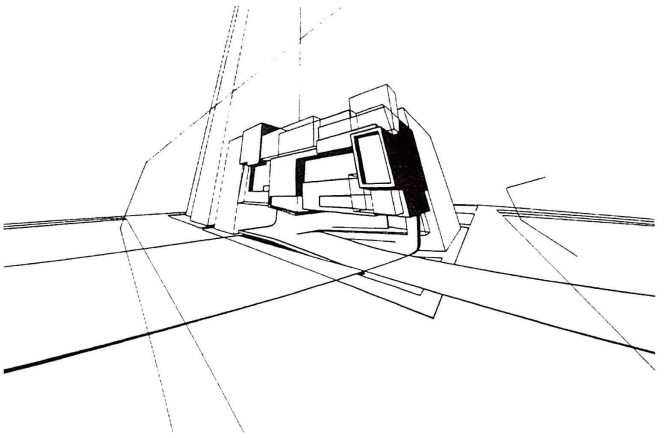
by Craig Kellogg

In her long black Lycra sheath, with a pleated orange cocoon billowing around her neck and shoulders, Zaha Hadid radiated waves of mysterious, unshakable genius at an April 2 Columbia University lecture. After two decades in architecture — which can be a disappointing profession even for those who get work built — she remains enthusiastic about her outrageous and occasionally unachievable ideas. There was, for instance, her announcement (after explaining the kind of multilayered drawing that's often confused with abstract art) that she sometimes has daydreams about having the power to melt rock for her own purposes. But however tangled her drawings were, the evening proved successful. As dean Bernard Tschumi suggested in his introduction, it signified the beginning of an important new phase in Hadid's career. Just days before, the Iraqi-born architect, who lives in London, was commissioned to design the Contemporary Arts Center in downtown Cincinnati.

The 52,000 square-foot arts center will be Hadid's first building in America. On a corner site across from Cesar Pelli's Performing Arts Center, it has galleries of various sizes. Rounded rectangular shapes will be carved out of a central mass, which will open to the streets to draw the public in on "an urban carpet," a "simultaneously horizontal and vertical space. It is as if we had taken the grid plan of the city and slowly curved it upwards," she explained. The "animated skin on the southern facade is a collage of lighter transparent elements, which weave into the mass of galleries, offering a strange layered texture of activity and art in constant flux." The galleries themselves lock into a three-dimensional jigsaw of solids and voids that can be combined into various spatial arrangements to accommodate different types of exhibitions.

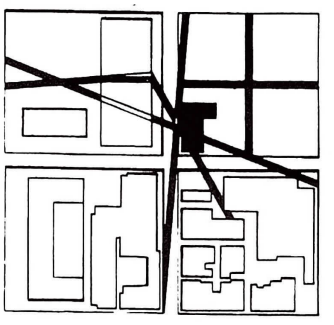
The arts center commission is especially important because Hadid is not really known for her buildings. She has built her reputation on huge, futuristic drawings and audacious proposals. Her lecture, however, introduced several recent projects. The Thames Water Habitable Bridge, a competition entry for a London site, levitates over the river in several "three-dimensional ribbons," as she calls them, which are gathered in a loose bundle. A similar project is proposed for the German town of Weil am Rhine, near her Vitra furniture company fire station. In this proposal, the fluttering ribbons are secured at only one end, and they stand more or less erect — as if they were tied to the grille of a fan aimed into outer space. Hadid called it "Vitra's sister."

A third unbuilt structure gives the impression that it actually might be suited to a site in outer space, but it is instead intended for a plot adjacent to Mies Van der Rohe's Crown Hall on the Illinois Institute of Technology campus in Chicago. Countering the rigid order there, the student center's vaguely organic volumes burrow into the soil, and her floor plans littered with Tan Gram–like furniture are blasphemy. Calculated blasphemy. For all of her self-deprecating banter about her ideas, they still come barreling out, pushing their way into the fray with the moral

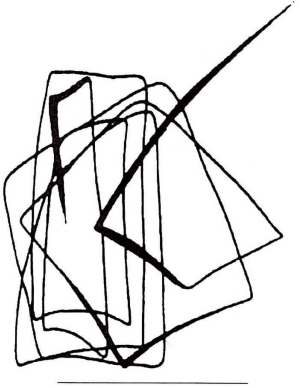


certitude of an inspired bulldozer.

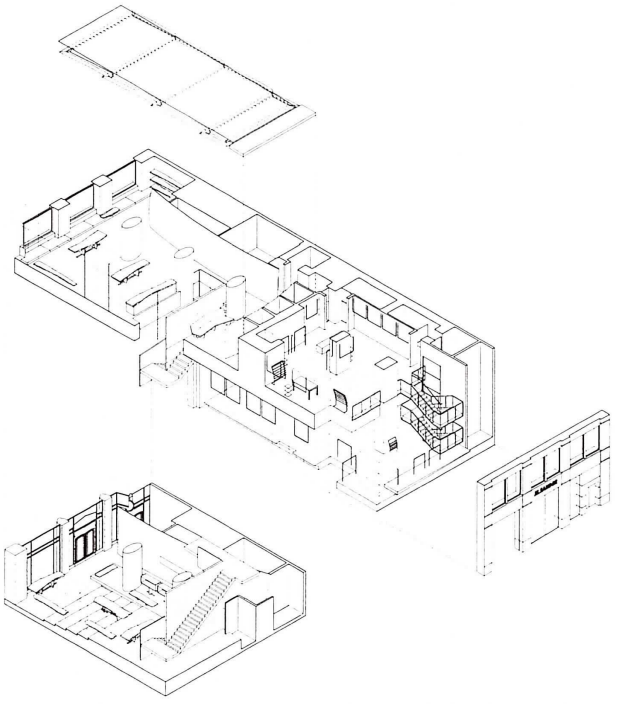
She has the power. At the Columbia lecture she never actually relinquished her authority. And she effectively controlled the pace of the evening — even when it seemed to be getting away from her. When a young male voice prompted her from the audience to show a video he had helped prepare, she demanded it be shut off when the colors weren't as saturated as she likes. Much later, during a similar computer-animated clip, the audience grew silent with awe as pieces of the I.I.T. student center throbbed and scurried into their places — beam by beam, resembling, miraculously, drawings she had done years before the computer technology that created these images was invented. But Hadid was not impressed. When she finally couldn't take another moment, she announced, "I think you've seen enough." The lecture was over, but the audience remained quiet (as hypnotized as the trustees committee in Cincinnati must have been). Luckily, someone realized it was time to clap, so we did, and soon a peppering of applause grew thunderous. There's no shame in throwing flowers to a diva —— even when she's stomped off the stage.



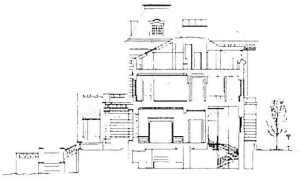
EARLY SITE ANALYSIS



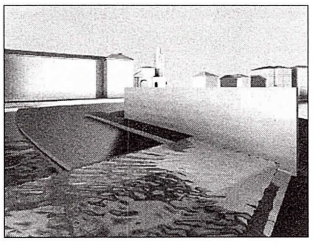
sketches for the Cincinnati Contemporary Arts Center, Zaha Hadid



Jil Sander offices and showroom, Hamburg, Germany, Gabellini Associates, Inc.



Jil Sander and Ultimo showroom, San Francisco, Gabellini Associates, Inc.



Redefinition of the spaces of Piazzo Isolo, Verona, Italy, Gabellini Associates, Inc.

Michael Gabellini and Expressive Minimalism at the Architectural League

New York architects — especially recent AIA design awards winners — figured prominently in this year's popular and influential "Emerging Architects" series at the Architectural League. **François de Menil** (*Oculus*, February 1997, p. 12), who won in 1996, shared a podium with **Vincent James** of Minneapolis on March 5. **Karen Fairbanks and Scott Marble** (*Oculus*, October 1994, p. 8), who won in each of the last two years, presented their work with **Marlon Blackwell** of Fayetteville, Arkansas, on March 19. **Sara Caples and Everardo Jefferson** (*Oculus*, September 1997, pp. 8–9), who won in 1995 and 1996, lectured with **Michael Maltzan** of Los Angeles on March 26.

But it was on March 12 when **Michael Gabellini**, who swept the 1997 program with three awards, shared a podium with **Julie Snow** of Minneapolis that the potential character of a New York practice was really thrown into high relief. Both architects work in an expressive minimalist vein, but the differences between the pragmatic Midwestern professor and the artistic international designer's designer could not have been more marked.

A tall blond with long, straight hair and bangs, conservative clothes, and a carefully prepared lecture interlarded with quotations from Rosalind Krauss and Susan Sontag, Snow described several taut, thin-skinned, gridded facilities for Phillips Plastics in the Wisconsin countryside, a police station in Minneapolis, and a retreat for an Evangelical Lutheran long-term care provider in South Dakota. She explained her firm's "considerable investment in the assembly of manufactured parts and the manipulation of constructional components rather than in costly custom solutions" and how her "critical practice" is built on the rigor and discipline of the academic studio she teaches at the University of Minnesota.

Gabellini, a rather delicate man with dark curls framing his face, who wore a fitted black tunic over trousers designed by his primary client, Jill Sander, spoke extemporaneously about the shops and showrooms he had designed for her and other fashion-conscious clients. Though he, too, exercises extreme restraint and emphasizes materiality and structure, his often all-white interiors elicit a response that is more sensuous than reasoned. They function theatrically, as the clients' occupations demand.

Gabellini Associates transformed an elegant mid-nineteenth century villa in a three-acre park on the shores of Hamburg's Alster Lake into an even more elegant showroom and offices for Jill Sander. "I would like to describe the process as portraiture," he said, "using light and materials and space to provide a framework for the collection. The floors, walls, and ceilings are akin to the frame of a painting, which should not be mistaken for the painting itself." In the villa, which was substantially damaged during World War II and in a subsequent occupation by the German Finance Ministry, a painstaking restoration of plaster reliefs and woodwork was accompanied by a radical reconfiguration of the interior space and the addition of furniture and fixtures designed by the architect in order to create a stage for Jill Sanders' creations to shine. After removing 20 coats of paint and plaster, the architects left the original plaster on the wall in a rather raw state to provide a sense of time and texture. The stitching together of old and new is most apparent in the main foyer, where a preexisting grand staircase to the piano nobile is balanced by a striking new stair to the lower level.

The new staircase is a dramatic sculptural element, like the ones Gabellini designed for a stylish Manhattan penthouse and carved out of a hotel particulière in Paris for another Jill Sander store. In a third dramatic Jill Sander space on San Francisco's Maiden Lane, however, accessibility legislation prevented similar flights of fancy, so a more angular staircase was fashioned out of fabric mesh and sheets of stainless steel. "We inverted the space with suspension and lightness and transparency, almost the opposite of the classical space in Paris," he explained.

Gabellini also showed a winning urban design scheme for the Piazza Isolo in Verona, Italy, which suggested a differ-

ent, or at least larger scale, direction in his work. The romance remains, however, as at Hamburg where historical references serve new functions. The landfill site is to be surrounded by channels of water, which recall the island conditions that once existed there, enhance the pedestrian experience, and bring filtered aqueous light into an underground parking garage. Once more, his poetic sensibility was put to practical, though not practical-looking, purposes.

Young Architects at the League

by Adam Griff

At the Architectural League's Young Architects Forum, six architects lectured on their work, but none offered an overarching narrative of his artistic progress. The architects, **Brian T. Rex** of Denver, **Theodore Galante** of Boston, and **Karl Jensen**, **Thomas T. H. Pen**, **Michael Meredith**, and **Tsuto and Meiko Sakamato**, all of New York, talked about the difficulties in discerning a clear trajectory in their work. Their own questioning fit well with this year's theme — position and paradox — even as they avoided addressing it directly.

The Forum recognizes young architects who have few venues to display their talent. (Many of them had participated in Van Alen Institute competitions.) The participants, who must be less than ten years out of architecture school, are chosen through a portfolio competition juried by distinguished architects and the Young Architects Committee. Selected each year from past participants, the committee chooses the jurors and develops the program's theme. This year participants were asked to address "position" in their work.

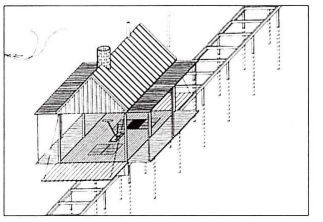
Purposely leaving the definition of position open, the committee chose a passage from Gilles Deleuze's *The Logic of Sense* to suggest possible meanings. In the quoted passage, position is closest in meaning to stance, with similar literal and figurative connotations: to physically stand and occupy a place, but also to take a stance, as in to adopt a specific ideology. In architecture, the two meanings are conflated, so that any form implies an ideology. However, Deleuze asserts that even as architecture takes a position, it contradicts it: "Does the complexity of architecture preclude the possibility of a singular coherent position? If so, can paradox, 'the affirmation of different directions at the same time,' support the construction of positions able to engage this complexity?" Rather than tailoring their portfolios to a particular idea, participants were able to use this year's theme to reflect on how their work, by its very shape, asserted ideas. None really seized the opportunity, but the work demonstrated considerable skill.

In the first lecture, **Brian T. Rex** presented three projects. The most fascinating was a stadium floating off the Santa Monica pier like a moored ship. The stadium consisted of modular elements that could be configured to hold various events, from tractor pulls to Van Halen concerts. The components' simplicity was reminiscent of children's blocks but exceedingly elegant. The stadium's mutability could relate to the idea of multiple and contradictory positions.

Witty and urbane, **Karl Jensen** achieved complexity in his architecture through uncanny changes in scale and by transforming materials. Using common bags as forms for concrete, he fabricated furniture that seemed pillowy soft. In his architecture, Jensen brings the same lightness, albeit in tone, to traditionally monumental and heavy architecture.

Commissioned to redesign a section of highway A13 in London, which passes through a derelict industrial port, Jensen remarked on how the industrial city often has violent juxtapositions of scale. Adopting this as a starting point, he inflated small details to macro scale: a tie block became a passenger overpass, and a tunnel exit was shaped like a pulley wheel, with the road's curtain walls fashioned like rope.

While Jensen enlarges small details to proportions that elicit chuckles, **Michael Meredith** compresses his architecture to the size of a diary page. His portfolio consisted of a series of precious, intimate gem-like books. Within this context, architecture becomes a personal exploration of the world, "a way to talk about the nature and logic of things," according to Meredith. The architect's work becomes his or her personal history. As the six participants reflected on their work, the anxiousness about that history became apparent. As Meredith said, "In the end, there is only the work itself." They are to be congratulated for that.



Summer house for Hiroshi Sagimoto, Thomas T. H. Pen

Karl Jensen

Residue From a Forgotten Daydream, Socrates Sculpture Park, Long Island City, NY, Karl Jensen

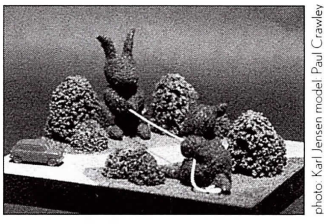
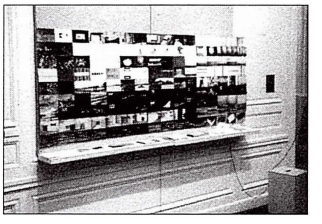
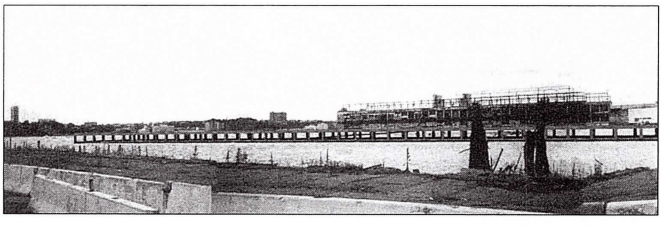


photo: Karl Jensen model: Paul Crawley

Topiary Tug-o-War Bunnies, Norbury Park, Sussex, England Karl Jensen



Michael Meredith



Michael Meredith

photos by Dorothy Alexander

Rachelle Bennett, AIA

Abby Suckle, AIA

Ethelind Coblin, AIA

Marilyn Jordan Taylor, FAIA

Ines Elskop, Associate AIA

Jayne Merkel, Francoise Bollack, AIA

Women in Architecture Connect

by Jayne Merkel

Projects ranging from the International Arrivals Terminal for Kennedy Airport by **Marilyn Jordan Taylor**, FAIA, (for Skidmore, Owings & Merrill) to **Ruth Palmon**'s drawings of "His House and Her House, Urban Concepts Based on Archetypes" were on display at the Women in Architecture Committee's "Connections" event, held on April 29 in the penthouse of the Steelcase Building at 58th Street and Broadway.

"We felt it was great to put our work on the perimeter of Columbus Circle," **Françoise Bollack**, AIA, one of the organizers, exclaimed. The women who attended the event hung simple 8 1/2-by-11-inch sheets with photographs, drawings, models, and sometimes text from binder clips on a gridded white metal scaffolding. As the handsome glass-walled room overlooking Central Park filled, so did the frames of the open metal wall. Soon everyone was talking about the projects. The format was both more informal and more personal than the "Projections" evenings held in previous years, when slides of works by women in the New York building community were flashed on a screen one after another.

The exhibition format allowed participants to view the projects at their own pace, getting acquainted with one another as they studied and discussed the schemes.

"People actually meet each other through the work. There is really a heavy emphasis on the substance of the work," **Sara Elizabeth Caples,** AIA, noted. She had contributed an *Oculus* profile of her firm's recent achievements, which hung next to drawings of Bollack's New York State Capitol restoration, Palmon's houses, **Ana Franco**'s model of a community center, a theater renovation by **Victoria Somogyi**, AIA, and a residential interior by **Laurie Kern**.

At one point, Bollack interrupted the lively chatter to welcome the group, thank the sponsors, and explain how the committee got started in 1991 when **Frances Halsband**, FAIA, was AIA New York Chapter president. She talked about a community action effort, Project Checklist, which **Denise Hall**, AIA, had organized at the time. That night Hall, who often designs galleries and houses for art world personalities, was showing a scheme for the Crowne Point Press in San Francisco. It hung next to a New York City Housing Authority Police service facility in Brooklyn by **Rachelle Bennett**, AIA.

"We try to provide a forum to show and discuss our work of the moment in a different way than the publications do," Bollack said. It is not juried. The range of work that women submit includes furniture design, landscape architecture, and even acoustical engineering and crafts.

On one part of the grid, **Giulia Alimonti**'s restoration of a single-family house for the Via Appia Antica Archeological Park in Rome hung between **Joan Mulloy**'s Athenian Peace Gate and **Hannah Marzynski**'s Staten Island Institute of Arts and Sciences for Françoise Bollack Architects in Snug Harbor. **Laura Held**'s Teen Centre for Dal-Tech University in Halifax, Nova Scotia, framed the group on one end, and on the other was a picture of a layered, painted leaded glass wall in a house in Short Hills, New Jersey, the result of a collaboration between glass artist **Ellen Mandelbaum** and **Ines Elskop,** who met at a similar Women in Architecture gathering several years before.

Getting to the Airport

by Kira L. Gould

The spring's George S. Lewis public policy forum focused on a problem that's so long-standing in New York that it's often the subject of jokes. It is also something that's been recognized by everyone from the Mayor to the Regional Plan Association as standing in the way of long-term economic sustainability for the city and the region. **Bruce S. Fowle**, FAIA, chair of the AIA New York Chapter Zoning and Urban Design Committee, introduced the participants, who attempted to explain where the Port Authority, city, and Metropolitan Transit Authority stand on the issue. **Michael Zetlin**, Esq., chair of the Transportation and Infrastructure Committee, moderated the panel.

There are several plans in the works at present, none of which affords the "one-seat" ride that Mayor Giuliani has continued to champion throughout the process. At Jamaica Station, air travelers would transfer to an airport rail link to John F. Kennedy International Airport; a link from the Howard Beach station is also planned. This system would also provide transportation at the airports, from terminal to terminal and to parking lots. **Robert Davidson**, AIA, chief architect in the engineering department of the engineering and architectural design division

of the Port Authority of New York and New Jersey (PA), and his colleague **Patty Clark**, program manager of the PA's New York Airport Access Program, talked about the evolution of the plan, its costs, and the timetable. It's likely to be at least five years before any part of the link is usable.

Floyd Lapp, director of the New York City Planning Department's transportation division, expressed a desire (which is clearly still on the Mayor's mind as well) for the one-seat ride to La Guardia Airport, even if we cannot get the one-seat ride to JFK. "We need this world-city to be directly linked," he said, suggesting that extension of the subway's N line is the easiest way to do it. "The N train is underutilized, and it goes from City Hall, near Penn Station, 42nd Street, Lincoln Square, and then it crosses town and ends in Queensboro Plaza. It's natural to extend it — or link to it — as a way of getting to La Guardia." **Seth O. Kaye**, director of the Mayor's Office of Transportation, reminded the group that the Mayor is committed to a one-seat ride to both airports.

The new term used to quiet the one-seat advocates is "seamless transfer." Several panelists used this phrase, including **Larry Fleishman**, deputy director of planning for the MTA, who talked about how enhancements at Jamaica Station and signage improvements could make seamless transfer a reality. "There have been enough studies already," he said. "We need some action. These links, you must remember, are not only for Manhattan folks to get to the airports; they are also for those who work there — 50,000 of them at JFK by 2003 — and many of those people are coming from around Queens. Keep in mind that JFK is much less Manhattan-centric than La Guardia is." Patty Clark agreed, and reminded the group that the present plan addresses a commuter need, a traveler need, and a pressing need for on-airport circulation.

Hours after the Authority announced that it had awarded a contract for the long-delayed $1 billion light rail link, tough-talking Mayor Giuliani pointed out that the city had not approved the plan, and called it "biased" against New York City. This 8.4-mile project is only a quarter of the price of the previously rejected 22-mile plan (which would have linked both airports), but Giuliani is reportedly unhappy about the city's share of the cost.

The Crisis of the Crumbling Schools

by Kira L. Gould

President Clinton's State of the Union address notwithstanding, the sad condition of New York City's school buildings is not likely to be improved any time soon. **Kenneth Karpel**, AIA, an architect and director of design for the New York City School Construction Authority (SCA), spoke in place of SCA's new president, Milo Riverso, to a well-attended gathering organized by the AIA New York Chapter's Architecture for Education Committee in April. He discussed a range of issues, including the impending expansion of the post-occupancy evaluation program run by the SCA, the increased interest in modular construction methods as a way to speed the building process, the fact that the Board of Education is still largely responsible for writing project programs, and how the fiscal 1999 budget is expected to be lower than the budget has been in each of the last four years.

He also addressed the Building Assessment Survey, which cited problems in dozens of schools. "In nearly every school mentioned in that report, there are projects under way or projects planned to rectify those problems," he said. "Hazardous conditions in some of these facilities are endemic. Accidents during the past six months have made us more aware than ever of the urgency of the situation."

Karpel encouraged the committee to help find ways to get involved. "The Board of Education and the SCA are mired in the day-to-day work, even as we try to carve out time and energy to devote to a long-term vision. Perhaps you can help us." **Joyce Lee**, AIA, suggested that the SCA's master plan, which is being developed, should focus more on planning methodology in the future. "In the past, it's been a numbers-oriented plan, and perhaps specific methodological suggestions would help it function as a guide on more than just the budgetary level."

New Materials: Shaping the Public Realm

by Kira L. Gould

In April, the AIA New York Chapter's Young Architects Group and the Van Alen Institute kicked off a series of informal panels with a discussion about the new materials — and old ones used in new ways — that turned up in the winning entries to the Van Alen Institute's Sun Shelter Competition last year. The Institute's West 22nd Street

photos by Dorothy Alexander

Michael Zetlin, Esq., Richard T. Anderson, New York Building Congress, Floyd Lapp, AICP, Patty Clark

Larry Fleishman, Seth O. Kaye

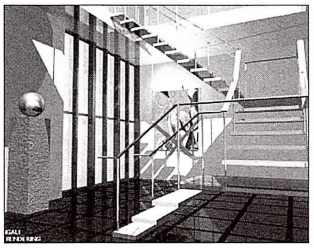
Robert Davidson, AIA, Giorgio Cavaglieri, FAIA, Nehama Courland, Associate AIA, Herbert Oppenheimer, FAIA, Sarelle T. Weisberg, FAIA

Patty Clark

Peter Magnani

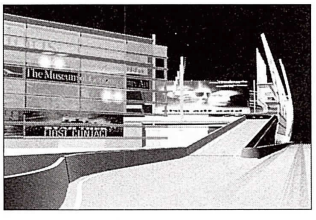
Michael Zetlin, Esq.

The Paperless Studio, renovated Charles McKim space in 700 Avery Hall

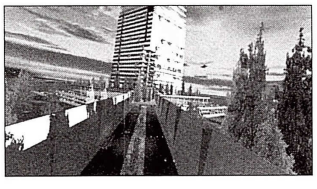


Student project: interior rendering, Dawn Zingali

Student project: model of the actual paperless studio, Eric Wegerbauer



Student project: parking garage for Los Angeles Music Center, Max Strang



Frank Lloyd Wright video screen grabs students: Urs Britschgi, Mike Hsu, Ashley Schafer, and Max Strang; faculty advisors: Rory O'Neill and Eden Muir

location is itself a reminder of the many uses of items that seem rather banal. Binder clips abound, most notably holding up the panels on which slides were projected during the discussions. These elegant, simple, inexpensive objects seem wholly related to the practice of design, and yet they find myriad purposes outside the studio.

The winners of the Sun Shelter Competition showed their entries and other examples of their work; in most of it, use of materials was inventive, even if the materials themselves were not new or devised for that project. And as moderator and MoMA curator **Paola Antonelli** pointed out, it is not only the use of a new material or a new use of a traditional material that deserves attention, but the relationship between the materials and the context that is important.

Scott Habjan showed a house and a museum competition entry, both of which attempted to use light as a material element of the design. In his winning Sun Shelter entry, one of his first forays into design for the public realm, the reinforcing bar made a strong connection to the site's industrial past. Drawing the form from nature — trees — seemed an appropriate choice to him because, like trees, the forms would allow variegated shade along the pier. "It allowed me to create a permeable canopy, and rebar has a plastic condition — it can be molded and shaped fairly easily." Painted and maintained, this material would also have a long life; Habjan rejected the idea of letting it rust. "As aesthetically interesting as that might be, this is a recreation area, and there would be difficulties."

Martha Skinner and **Douglas Hecker**'s Sun Shelter entry, which won second prize, was made from rope. They were inspired by rope tied to an old cleat on the pier, and they, too, were taken with its historical connotations. "We made this linear material become planar, essentially by weaving it," Skinner explained. "And we found we could vary the density and the weave, allowing us to vary the levels of shade." They also loved the idea that it was a cheap material, "something you can buy at the hardware store," Skinner said. And as the shelter was meant to be an interim construction for the pier, long-term endurance didn't worry them, though they believe that it would hold up with proper maintenance and occasional patching.

Studio 360, the team of **Kyna Leski** and **Christopher Bardt**, who both teach at Rhode Island School of Design in Providence, presented a range of early work that focused on tectonic relationships and light investigations. "Matter, when arranged in a negotiated way, can reveal relationships," Bardt said. Their Sun Shelter design was a metal canopy cut into strips to allow the sun to permeate its surface, and held up by tree-like supports. This structural net, they insisted, could have lasted a long time.

As Antonelli noted, each of the material choices had some relationship to the public realm, the nature of the material (and its ability to age well or to show age), the history of the site, and the project's programmatic concerns.

The Tech-ing of Architecture

by James Brogan, AIA

The integration of technology with the practice of architecture has continued to evolve since the introduction of computer drafting in the early 1980s. While computers have become a familiar production tool in architectural offices, the investigation of form and space with technology-based three-dimensional design tools has yet to be fully realized. Some feel that the successful, seamless integration of technology will only be achieved after several generations, as the students of today to whom computers are second nature take pivotal roles in architectural offices.

Furthering the exploration of design through technology, the AIA New York Chapter's Computer Applications Committee held its March meeting at **Columbia University** for a demonstration of the school's advanced Digital **Design Lab, Paperless Studios**, **Animation Lab**, and multimedia presentation techniques.

Bernard Tschumi, AIA, dean of Columbia's Graduate School of Architecture, Planning, and Preservation (GSAPP), discussed technology's role over the last several years, stressing the importance of establishing a precise idea of how to introduce technology into the studio. Tschumi emphasized that, from the outset, the school was not interested in teaching the techniques of computers, but in teaching architects how to think about the process of architectural design with technology — and to begin to investigate a strategy in design, technology, and architectural education. To this end, the GSAPP is exploring the use of technology to stim-

ulate real-world architectural environments, the construction of virtual spaces, and the construction of space which is at once real world and virtual, where new frontiers could be probed, and new boundaries defined.

Eden Muir, director of computers at the GSAPP, talked about the department's emphasis on technology, displaying student work that included animations, computer renderings, and three-dimensional study models. Muir described the implementation of technology in the department, which began by "establishing a pedagogical notion of what we were after, before any software or hardware was considered." Once they had defined the concept of integrated, three-dimensional, real-time design, they set out to find the appropriate software, hardware, and support staff. Today, they have paperless studios, with one computer per person. Architecture is explored with 3D design tools — Softimage, Form Z, and Alias Wavefront. The Digital Design Lab uses technology as part of student research projects, such as **3D models of Frank Lloyd Wright's Usonian projects**, and animations from original design explorations of hypothetical spaces, such as a Piranesi-inspired computer generated environment.

Other software used at the GSAPP includes PhotoShop, QuarkXPress, Netscape (all students are expected to present their work on the Web soon after entering the program), and other Internet-enabled software. Hardware includes 200 Silicon Graphic modeling workstations, Macintoshes, all networked by a high speed Ethernet network that connects the various studios, labs, and presentation rooms.

Columbia University's GSAPP is at the forefront of exploring how the education of an architect will evolve. Tschumi and his faculty are addressing the implications of designing architecture with the computer — establishing a process to explore three-dimensional space using the tools available to architects at the end of the twentieth century.

James R. Brogan (jbrogan@HHPA.com), AIA, associate and director of information technology at Hardy Holzman Pfeiffer Associates, is the chair of the AIA New York Chapter's Computer Applications Committee and teaches at the Parsons School of Design.

The Right Environment Is Good for Business

by Joyce Lee, AIA

The Port Authority Environmental Expo '98, held early this spring at the World Trade Center One Mezzanine, presented an opportunity for companies and public institutions to demonstrate the environmental strides they have taken in preventing pollution, green transportation, recycling, natural resource management, and the construction of green buildings. The AIA New York Chapter Committee on the Environment helped organize the lecture, "Green Buildings: The Future," which featured several area architects and others who are working at the forefront of the green design movement.

Randy Croxton, FAIA, described the architect's role as the team leader who is charged with asking the right questions at the inception of a project. In addition to the bricks-and-mortar side of the equation, comprehensive architectural design should also include considerations of water conservation, energy efficiency, indoor air quality, and natural resource management on site. The relationship between the building elements is what makes sustainability so complex — and so critical — in the building process.

Engineer and architect **Dan Nall**, AIA, discussed the integrated building approach to maximize lifecycle benefits and occupancy comfort while minimizing operations and maintenance inconvenience. The use of computer simulations, including fluid dynamics and daylighting, by engineers to model design scenarios is common practice today. Public projects and owner-occupied buildings in particular could benefit significantly because of their relatively long life spans. Nall mentioned advanced technology demonstration projects such as the 1996 Olympic Aquatic Center, which used building-integrated photovoltaics to provide on-site power generation for the complex.

Other speakers discussed environmentally sensitive construction management and tenant guidelines, which can be successfully implemented with adequate planning. A view into the future suggests the promise of solar building and the growing sophistication of environmental risk assessment in new and existing buildings.

Upcoming Events

(For times, locations, prices, and additional listings, see Calender on back cover.)

☐ The **131st Annual Meeting** will take place on Thursday, June 25, at the New School in the Tishman Auditorium. Please join Chapter members and friends for the presentation of the 1999 slate of officers and directors, the 1998 honor awards, and the announcement of scholarship recipients. A reception will follow. This event is underwritten by F. J. Sciame Construction Co., Inc.

☐ The **1998 Design Awards call for entries** will be available at the Annual Meeting. The deadline for submissions is Wednesday, September 9. Winners will be announced on Thursday, September 17, at the jury symposium, when jurors will discuss their deliberations with the audience.

Firm Movements

The new design director of the New York office of **HOK (Hellmuth, Obata & Kassabaum)** is Kenneth Drucker, AIA, who worked with Kohn Pedersen Fox, Keyes Condon Florance of Washington, DC, and most recently, as design director of Hardy Holzman Pfeiffer Associates' Los Angeles office.

Philip Johnson, Ritchie and Fiore Architects has become **Philip Johnson/Alan Ritchie Architects.**

Richard Gluckman, FAIA, welcomes David Mayner, AIA, as partner in the new firm, **Gluckman Mayner Architects**.

Cooper, Robertson & Partners welcomes Scott Newman, AIA, as partner, and Gregory Warwick, AIA, and Thomas Wittrock, AIA, as senior associates.

Polshek and Partners named Kevin P. McClurkan, AIA, Damyanti Radheshwar, AIA, Joanne L. Sliker, and Don Weinreich, AIA, senior associates, and Paul C. Golden, AIA, Lois E. Mate, AIA, Tomas J. Rossant, AIA, David Wallance, AIA, and Robert D. Young, AIA, associates.

WPG Design Group has appointed Robert C. Krone, AIA, president, David R. Koons senior associate, and David Lawrence Korn senior associate.

Davis Brody Bond announced the appointment of Richard Nelson to the position of director of business development.

COMMITTEE MEETINGS

June 1, 6:00 PM
Housing

June 2, 8:00 AM
Architecture for Justice

June 3, 5:30 PM
Public Architects

June 4, 8:30 AM
Professional Practice

June 4, 6:00 PM
Historic Buildings

June 8, 6:30 PM
Learning By Design:NY

June 9, 6:15 PM
Design Awards

June 10, 6:00 PM
Marketing and Public Relations

June 11, 6:00 PM
Health Facilities

June 15, 5:30 PM
Public Sector Liaison

June 16, 6:00 PM
Computer Applications

June 17, 12:30 PM
Architecture for Education

June 17, 6:00 PM
Architecture Dialogue

June 18, 6:00 PM
Building Codes

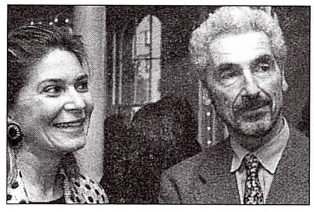
June 19, 8:00 AM
Zoning and Urban Design

June 23, 3:00 PM
Roundtable

June 24, 6:00 PM
Women in Architecture

June 25, 6:00 PM
Minority Resources

Call 683-0023, ext. 17, to confirm meeting times and locations.

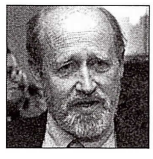


Denise Hall, AIA, and Rolf Ohlhausen, FAIA

Jamie Frankel, Esq., and Douglas Korves, AIA

Francoise Bollack, AIA, and Carl Meinhardt, FAIA

A N N U A L



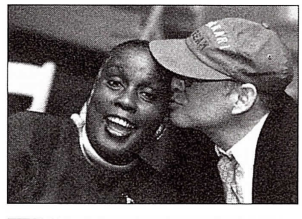
Bruce Fowle, FAIA

Jerry Davis, FAIA

Mark E. Ginsberg, AIA

Susan Chin, FAIA

S P R I N G



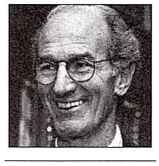
Karen Phillips and Fred Schwartz, AIA

Fredric Bell, AIA, Lorenzo M. Pagnamenta, AIA, Susan Chin, FAIA, and Carol Clark

Herbert Oppenheimer, FAIA, and Anna Halpin, FAIA

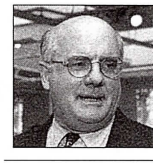
P A R T Y

Ronnette Riley, FAIA



Jordan Gruzen, FAIA

Carl Meinhardt, FAIA



Walter A. Hunt, Jr., AIA

AT THE PUCK BUILDING ON APRIL 30, 1998

Ronald B. Feingold, Esq., John Soraci, AIA, and Roy Pachecano, AIA

Sylvia Smith, AIA, and John West III

Gerald Gurland, FAIA, and Everardo Jefferson, AIA

ARCHITECTURAL
Drawing
EXHIBITION

The competition in 1832 for the architectural commission to plan Girard College attracted the most noted architects of the day. After the College opened in 1848, more than 200 of the competition drawings were placed in storage, where they remained unnoticed for more than a century.

These magnificent drawings have been rediscovered and 60 of them are on display for all to see in Girard College's legendary Founder's Hall.

The Exhibition runs from May 10 - October 23, Tuesday - Sunday, 11 a.m. - 4 p.m.

Admission is free to the general public.

Large Groups are asked to please call in advance.

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DEADLINES

July 15
The AIA New York Chapter Committee on the Environment has been requested by the Cooper-Hewitt National Design Museum to evaluate hotels with sustainable credentials in preparation for a conference this fall. Hotel owners, operators, and designers who are involved in environmentally friendly practice in Manhattan are invited to make submissions prior to July 15. Contact Joyce Lee, AIA, Chair, Committee on the Environment, 200 Lexington Avenue, sixth floor, New York, NY 10016, or call Christopher Daly, 672-0314, or Hugh Dunbar, 718-528-6258.

July 31
Project submission deadline for an exhibition on built projects that sensitively incorporate existing building features into a new accessible design, sponsored by the AIA New York Chapter Historic Buildings Committee to explore issues raised by the ADA and Local Law 58. For more information, call Barbara Campagna at 353-0400, or Anne Holford-Smith at 691-2440.

August 3
Deadline for Q=E: The Patagonia International Design Competition sponsored by Patagonia. More than $35,000 in prize money and merchandise will be awarded to the designers who create the best vision for the future, enhancing outdoor experience and embracing sustainable practices. For more information, call 888-344-4567, ext. 4809.

August 15
Application deadline for Mid-Career Research Grants sponsored by the James Marston Fitch Charitable Trust to support original research and creative design that advances the practice of preservation in the United States. Applicants must be mid-career professionals with advanced or professional degrees, at least ten years of experience, and an established identity in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, archaeology, architectural history, or the decorative arts. Contact Morley Bland, the James Marston Fitch Charitable Trust, Offices of Beyer Blinder Belle, 4 E. 11th St., New York, NY 10003, or call 777-7800.

August 17
Deadline for Unbuilt Architecture Awards Program sponsored by the Boston Society of Architects, open to architects, architectural educators, and architecture students. Contact the Boston Society of Architects at 617-951-1433, ext. 221, or e-mail bsarch@architects.org.

Urban Center Books' Top 10

1. **Ornament and Crime: Selected Essays**, *Adolph Loos (Ariadne Press, paper, $25.00).*
2. **Guide to New York City Landmarks**, *Andrew S. Dolkart (John Wiley & Sons, paper, $19.95).*
3. **Landscape Narratives**, *Matthew Potteiger and Jamie Purington (John Wiley & Sons, paper, $45.00).*
4. **Postmodern Fables**, *Jean-François Lyotard (University of Minnesota Press, cloth, $17.95).*
5. **El Croquis 86: MvRdV** *(El Croquis, paper, $41.50).*
6. **Constructions**, *John Rajchman (The MIT Press, paper, $15.00).*
7. **A Thousand Years of Nonlinear History**, *Manuel De Landa (Zone Books, cloth, $24.50).*
8. **The Structure of the Ordinary: Form and Control in the Built Environment**, *ed. N. J. Habraken and Jonathan Teicher (The MIT Press, cloth, $50.00).*
9. **El Croquis 87: David Chipperfield 1991–97** *(El Croquis, paper, $40.00).*
10. **New York: A Guide to Recent Architecture**, *Susanna Sirefman (Könemann, paper, $5.98).*

Rizzoli Bookstores' Top 10

1. **CAD Layer Guidelines: Computer-Aided Design Management Techniques for Architecture, Engineering, and Facility Management**, *ed. Michael Schley (AIA Press, cloth, $30.00).*
2. **Restaurant 2000** *(Rizzoli, cloth, $45.00).*
3. **San Francisco Great Recent Architecture**, *Peter Lloyd (Konemann, paper, $5.98).*
4. **Morphosis: The Crawford House**, *Kim Zwarts and Patricia Phillips (Rizzoli, paper, $35.00.*
5. **Paris Great Recent Architecture**, *Barbara Ann Campbell (Konemann, paper, $5.98).*
6. **Paul R. Williams, Architect: A Legacy of Style**, *Karen E. Hudson and David Gebhard (Rizzoli, cloth, $50.00).*
7. **Venice: Art and Architecture**, *Giandomenico Romanelli (Konemann, cloth, $99.98).*
8. **The Architecture of Minimalism**, *Francisco Arsenio Cerver (Hearst Books International Arco, paper, $39.95)*
9. **Los Angeles Great Recent Architecture**, *Dian Phillips-Pulverman (Konemann, paper, $5.98).*
10. **Skyscrapers**, *Judith Dupre and Philip Johnson (Black Dog & Leventhal Publishers, cloth, $22.98).*

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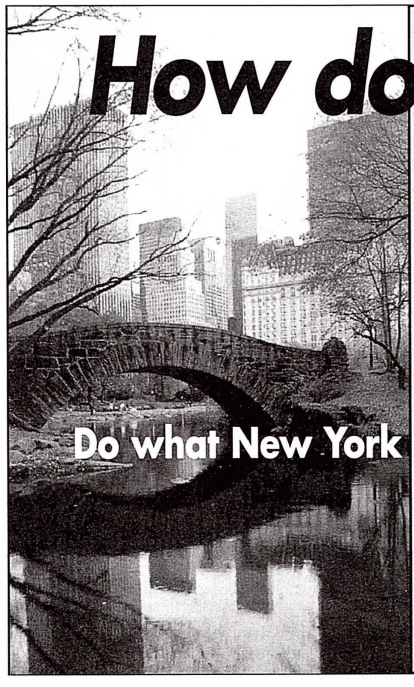

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Times Square: Then and Now. *The New-York Historical Society, 2 W. 77th St. 873-3400. Closes June 14.*

New York from Above: An Aerial View. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 14.*

Second Annual Architecture-in-the Schools Exhibition of Student Work. *New York Coliseum Lobby Gallery, 10 Columbus Circle. 683-0023 x.11. Closes June 18.*

Dream Houses: Three Latino Constructions *Hostos Community College Art Gallery, 500 Grand Concourse, the Bronx. 718-518-6700. Closes June 19.*

Berenice Abbott's Changing New York, 1935–1939. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 21.*

Bridging New York. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 28.*

Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930–1997. *The Bard Graduate Center for Studies in the Decorative Arts, 18 W. 86th St. 501-3000. Closes June 28.*

Bucharest: History and Renaissance. *Cooper Union, Wollman Lounge, Engineering Building, 51 Astor Pl. at Third Ave. 353-4155. Closes June 30.*

Landmarks of New York. *The New-York Historical Society, 2 W. 77th St. 873-3400. Closes August 23.*

The Inflatable Moment: Pneumatics and Protest in '68. *The Architectural League of New York, 457 Madison Ave. 753-1722. Closes August 29.*

Opening Our Doors: Selections from the Design Resource Center. *Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 E. 91st St. 849-8300. Closes August 30.*

The New York Centennial: A City of Five Boroughs, 1898–1998. *Atrium Gallery, John Jay College of Criminal Justice, City University of New York, 899 Tenth Ave. 237-8737. Closes October 1.*

Fountains: Splash and Spectacle. *Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 E. 91st St. 849-8300. Closes October 11.*

The New Metropolis: A Century of Greater New York, 1898–1998. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes January 3, 1999.*

I Live at Claremont Village: The Story of a Public Housing Community. *Municipal Art Society, 457 Madison Ave. 935-3960. Closes September 4.*

Innovation/Imitation: Fashionable Plastics of the 1930s. *The Museum at the Fashion Institute of Technology, Seventh Ave. at 27th St. 217-5800. Closes August 1.*

June

8
Monday

AIA NEW YORK CHAPTER EVENT
Workshop: The Business of Practice – Structure
With Mary Homer and Cynthia Fisher. Sponsored by the Women in Architecture Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 17. $30 per session, or $100 for the series. (4 CES/LUs)

9
Tuesday

Panel Discussion: Yours, Mine, or Ours? The Increasing Privatization of City Services
Sponsored by the Municipal Art Society and the Friends of the Upper East Side. 6:00 pm. 457 Madison Ave. 935-3960. $7.

10
Wednesday

AIA NEW YORK CHAPTER EVENT
Workshop: Leadership and Learning – How To Improve Your Firm's Competitive Edge Through Professional Development
With Jean Valence and Thom Lowther. 8:30 am. 200 Lexington Ave., sixth floor. RSVP 683-0023, ext. 17. $5 members and AIA/CES registered provider firms ($95 building industry professionals). (8 CES/LUs)

AIA NEW YORK CHAPTER EVENT
Panel: Green Projects – Critical Paths and New Approaches
With Bob Fox, FAIA, Valentine Lehr, P.E., Susan Maxman, FAIA, Mahadev Ramon, P.E., Alan Traugott, P.E., and Bill Bobenhausen, AIA. Sponsored by the Committee on the Environment. 6:00 pm. 200 Lexington Ave., sixth floor. RSVP 683-0023, ext. 21. $5 members ($10 nonmembers). (4 CES/LUs)

12
Friday

Walking Tour: Tribeca, Past and Present
By Matthew Postal. Sponsored by the Municipal Art Society. 12:30 pm. Meet at the entrance to the Woolworth Building, Broadway, between Park Pl. and Barclay St. 935-5960. $10.

15
Monday

AIA NEW YORK CHAPTER EVENT
Workshop: The Business of Practice – Facade
With Erika Rosenfeld, Julie Marable, and Ros Brandt. Sponsored by the Women in Architecture Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 17. $30 per session, or $100 for the series. (4 CES/LUs)

Lecture: The Un-Vanishing Shoreline – Public Art Projects in Lower Manhattan
With Eric Arctander and Frank Addeo. Sponsored by the Municipal Art Society Fellows Public Art and Public Space Committee. 6:00 pm. 457 Madison Ave. 935-3960. $7.

16
Thursday

Panel Discussion: Variety – The Spice of Life or Does It Just Give You Heartburn?
Sponsored by the Municipal Art Society and the Friends of the Upper East Side. 6:00 pm. 457 Madison Ave. 935-3960. $7.

17
Wednesday

AIA NEW YORK CHAPTER EVENT
Design Dialogue: How Do We Use, or Do We Abuse, Junior Designers?
Sponsored by the Interiors Committee. 6:30 pm. Primason, Symchik, 200 Lexington Ave., thirteenth floor. RSVP Keith Rosen, 686-9677. Free.

Seminar: Adding Vision to Universal Design
With Jan Keane, FAIA, Roger Whitehouse, RIBA, and Linda Sanford. Sponsored by the Lighthouse, Inc., and AIA New York State. 8:30 am. 111 E. 59th St. 821-9470. (8 CES/LUs)

19
Friday

Walking Tour: Gramercy Park
By Francis Morrone. Sponsored by the Municipal Art Society. 12:30 pm. Meet at the northwest corner of 14th St. and Third Ave. 935-5960. $10.

20
Saturday

AIA NEW YORK CHAPTER EVENT
Walking Tour: Interpreting Your Neighborhood – Tribeca
By Catherine Teegarden. Sponsored by Learning By Design:NY. 10:00 am. Meet at P.S. 234 entrance, Greenwich at Chambers St. 718-768-3365. Free.

21
Sunday

Walking Tour: Terminal City – Grand Central Terminal
By Matthew Postal. Sponsored by the Municipal Art Society. 1:00 pm. Meet at the information booth, Main Concourse, Grand Central Terminal. 935-5960. $15.

22
Monday

Lecture: Landscape Narratives
With Matthew Potteiger and Jamie Purinton. Sponsored by Urban Center Books. 6:30 pm. 457 Madison Ave. 935-3960. $5.

22
Monday

AIA NEW YORK CHAPTER EVENT
Workshop: The Business of Practice – Open House
With Sara Caples, Karen Fairbanks, Amie Gross, and Anna Torriani. Sponsored by the Women in Architecture Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 17. $30 per session, or $100 for the series. (4 CES/LUs)

Film: Architect of the Senses – A Portrait of I. M. Pei
Sponsored by the Asia Society. 6:30 pm. 725 Park Ave. 517-ASIA. $10.

25
Thursday

AIA NEW YORK CHAPTER EVENT
Annual Meeting and Honor Awards Presentation
Sponsored by F. J. Sciame Construction Company, Inc. 6:00 pm. Tishman Auditorium, New School, 66 W. 12th St. RSVP 683-0023, ext. 21. Free.

26
Friday

AIA NEW YORK CHAPTER EVENT
Workshop: Preparing an Effective Proposal
Sponsored by the Marketing and Public Relations Committee. 8:00 am. 200 Lexington Ave., sixth floor. 683-0023, ext. 17. $30. (4 CES/LUs)

27
Saturday

Walking Tour: Centennial City – Brooklyn Civic Center
By Francis Morrone. Sponsored by the Municipal Art Society. 1:00 pm. Meet at the Joralemon Street entrance to Borough Hall, between Adams and Court sts. RSVP 935-3960. $15.

30
Tuesday

Panel Discussion: Public Housing Today
With public housing and policy experts, local residents, and government officials. Sponsored by the Municipal Art Society. 6:00 pm. 457 Madison Ave. 935-3960. $7.

LOOK FOR THE

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